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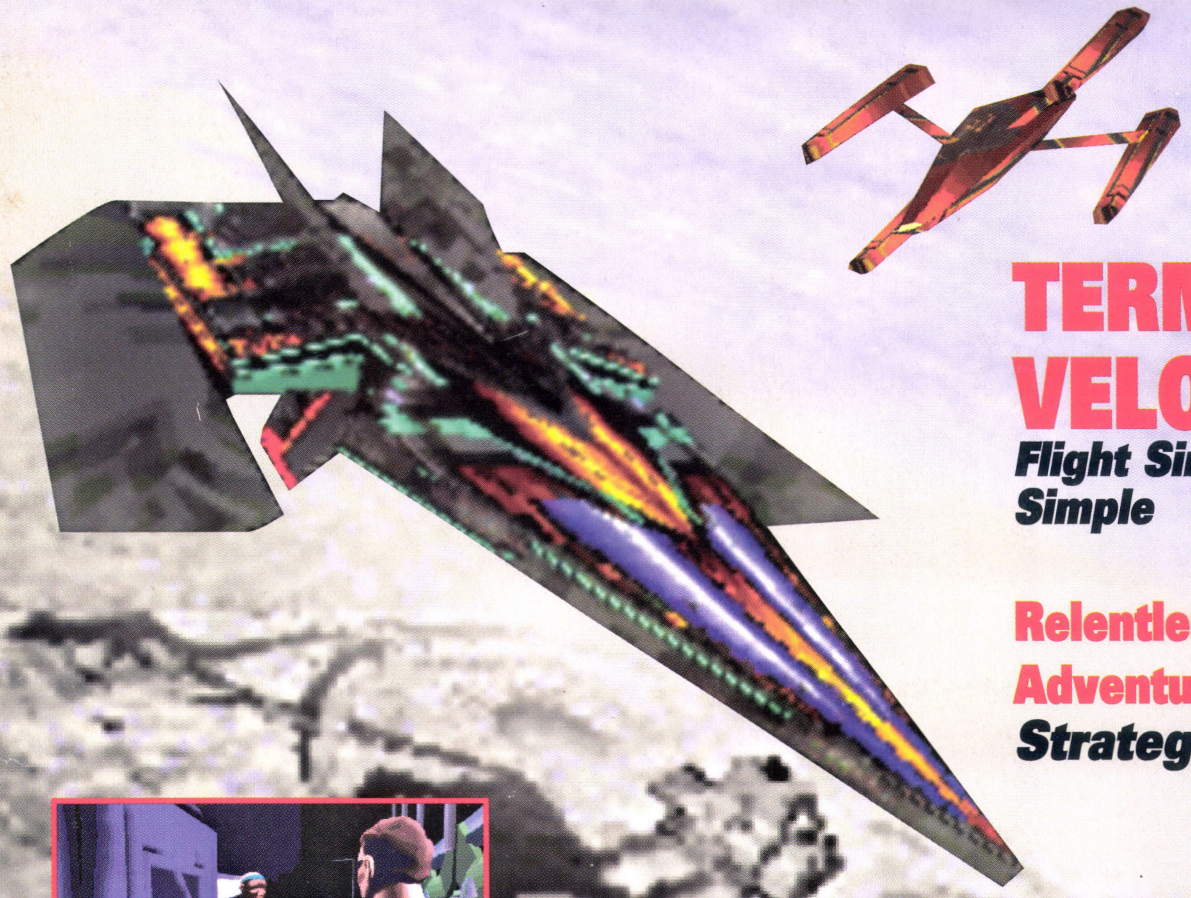

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MULTIMEDIA GAMING & BEYOND

issue 1.11, april 1995

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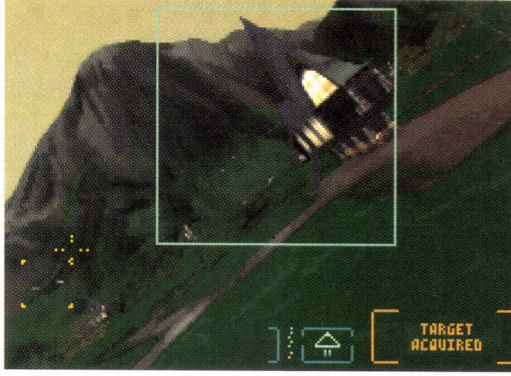

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On the Cover:

3-D action games soar to new heights with *Terminal Velocity* from Apogee and Terminal Reality Inc.

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9171 Wilshire Blvd., Suite 300
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Mediocrity: The Aftermath

Only a few months into the new year, we are already in a game lull. It seems that software publishers have dropped their bomb of best titles on us between the months of November '94 and February '95—remember, you've got to make the big sell before the holidays. The only problem now is that we are being hit with a nuclear fallout of mediocre games. Just compare the quality of games reviewed this issue to those in the January and February '95 issues.

This year's Winter Consumer Electronics Show reflected this "quiet period" that we will experience for the next few months (hopefully, it'll *only* be a few months). Exhibitors showed off for the most part a tired old array of games, except now they have modem and network capabilities. Let me tell you, I had a hard time refraining from showing my excitement (yeah, right). Thank God for caffeine, otherwise I might have dozed off a couple of times. Also, let's not forget about all of those behind-schedule games that manufacturers showed off for the third consecutive CES.

> "Thank God for caffeine, otherwise I might have dozed off a couple of times."

This CES did see the return of a couple of industry bigwigs. Former CEO and MicroProse founder "Wild Bill" Stealey made his grand reappearance in the electronic-games market. After selling MicroProse to Spectrum HoloByte back in 1993 for $10 million, he signed a noncompetitive agreement, keeping him from being a player in the industry for 18 months. So what's "Wild Bill" doing now?—he's formed a new company called Interactive Magic and is doing the games that he did best at MicroProse: simulation and strategy games.

Also making a grand reappearance was former Psygnosis CEO Jerry Wolosenko, now V.P. and General Manager of Looking Glass Technologies. He too is busy making simulation titles, which show off some of the impressive technology available at his newly adopted company.

The near future isn't entirely void of good games. Certain software companies have some pleasant titles soon to be in our grasp. LucasArts has *Full Throttle* and *Dark Forces*, both of which have been talked about for some time now, and which promise to keep us busy this spring. Interplay has *Frankenstein*, *Virtual Pool* and *Descent*. All of which look very promising.

So, for the next few months, we will all just have to dig a little deeper to find those "gems in the rough." And once we find them, play them a little longer.

—Mike Davila
Editor in Chief

"*Rise of the Triad* is sure to hit the target, especially when multiple players are involved."
Computer Gaming World

"I can't think of any reason why every DOOM nut won't flock to this game. It's beautiful, fast, and challenging."
Interactive Entertainment

"★★★★ 'Four Diskettes'—A must buy."
Hot Disks!

"Blistering action and a sense of humor make *Rise of the Triad* one of the year's favorites."
Computer Game Review

Who are we to argue?

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*NOTE: *Rise of the Triad: The Hunt Begins* is available as shareware. The retail (registered) version is titled *Rise of the Triad: Dark War*, and contains all new levels and advanced features. Call today to order *Rise of the Triad: Dark War*.

1-800-APOGEE 1

Or download for free, *Rise of the Triad: The Hunt Begins* from Software Creations, the officially sponsored Home BBS of Apogee.
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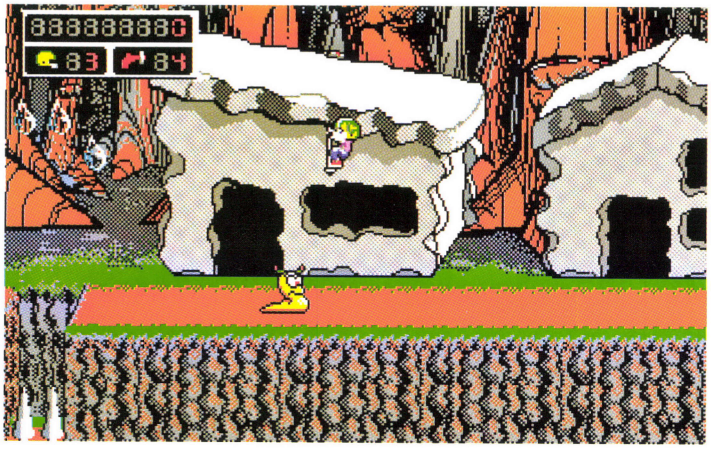
Communications



***Commander Keen* was one of Id's earlier games that was first released as shareware through Apogee.**

Giving Credit Where Credit Is Due

In Issue 1.8, January 1995, *Doom* is rightfully awarded the honor "Best Game of the Year." The paragraph describing the game on page 23 in part reads, "In a stroke of genius, the company issued the entire first mission of *Doom* as free shareware...."

We at Apogee Software are happy to accept your praise. It was Apogee who invented the trilogy method of marketing games as shareware way back in 1987. Id Software was brought into the world of shareware through Apogee (first *Commander Keen*, then *Wolfenstein 3-D*), and it has done nothing with *Doom* that Apogee did not pioneer, marketingwise.

Thanks to the otherworldly success of *Doom*, many players and editors are being exposed to this marketing model (internally called the "Apogee Model") for the first time, and many are not aware that Apogee first used it six years earlier.

In the shareware community of authors and vendors, Apogee is recognized as the pioneer of nearly every successful marketing method currently in use by game authors. Before Apogee entered shareware, most industry pundits routinely said that games and shareware mixed like oil and water, and that shareware was a marketing avenue only suitable to business applications and utilities.

Id's genius lies in its ability to create stunning games based on cutting-edge software technology. When it comes to shareware marketing, though, it must give a little credit to the software company that showed it how to do it.

—Scott Miller,
President
Apogee Software

Dear Scott,

Our apologies for not mentioning that Apogee was responsible for the original distribution of Id's Doom. *Apogee is largely responsible for the success of the shareware method of distribution, but part of the credit for its success lies in the quality of the games that were designed by Id—create something good and people are going to want it, especially if they can get ahold of it for nothing.*

It's amusing to see that other companies (big ones at that), such as Interplay, Electronic Arts and LucasArts, are following in Apogee's shareware-pioneering footsteps. The philosophy of "try before you buy" is both simple and honest. It puts the proof in the pudding of a game by allowing gamers to actually see what a title is like, instead of trying to seduce players solely through advertising. As a side effect, software companies gain credibility. Too bad some game publishers don't have the kind of confidence that Apogee has in its own products.

Hocus Pocus Review

I think the review for *Hocus Pocus* in the December 1994 issue of COMPUTER PLAYER [Issue 1.7] was pretty lame. That game was one of the worst games I have ever played. And you people gave them an 8! Though, on the other hand, I think that you were right about *Jazz Jack Rabbit*, which well deserved the 10 rating. Just thought I'd let you guys know that your ratings are too high sometimes in these games.

—CDROM@ajsbbs.com
Internet

Dear CDROM,

Remember that games are not only rated in comparison to all games that exist, but also with regard to how good they are compared to others in their appropriate genre. For example, you couldn't compare LucasArts' TIE Fighter *to MicroProse's* X-COM *(apples and oranges). Both are great games, but they belong to different genres.*

***Marathon* is a *Doom* clone for Mac owners, but the game still doesn't come close to *Doom*'s speed or action.**

Best Mac Game of 1994?

I read your mag a lot and I really enjoy it. I think that your choice for Best Game of the Year (*Doom*) was perfect! I love *Doom*! However, I feel that your choice for Best Mac Game was just

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Communications

plain *wrong!* The best Mac game of 1994 is not a *port*, it's an *original* Mac game that took 30,000 hours to make and (in my humble opinion) is slightly better than *Doom*. It's *Marathon*, by Bungie. If you don't know what I'm talking about, download the demo from the Mac Game Forum on AOL and play it on a PowerMac.

Anxiously waiting for the Mac version of *Doom*.

—Chris Reinhardt
America Online

Dear Chris,

Back when we did our best games judging (November 1994), a full version of Marathon *was unavailable—and we were not going to award it Best Mac Game based solely on a demo. But we can tell you that it is in the running for 1995's best.*

Don't Be Intimidated

I wanted to thank you very much for including our Macintosh game, *Citadel of the Dead*, in your *Capsule Reviews* in the January '95 issue of COMPUTER PLAYER [Issue1.8]. It is heartening to know that even a self-financed, two-man development team, with both of us working full-time jobs no less, can receive a high recommendation from your magazine for our software title (7 out of 10).

At RJ Best, we are dedicated to providing fun, exciting and superb graphical games to the Macintosh market, which are affordably priced (*Citadel of the Dead*'s suggested retail price is $24.95, but is available now for as low as $17.95 in some stores). And our initial concerns about releasing a game that has a lower profit margin—and whether the chains would even consider picking it up—have been eliminated by some of the largest and best chains (e.g., Software, Etc., Electronics Boutique, etc.), which immediately offered it to their customers.

I encourage others who are interested in developing games, but are intimidated by the enormous budgets and giant staffs that some computer-game companies have. Just dismiss them with a wave of your hand and "plunge right in"! Thanks again!

—Ryan Best, President
RJ Best Inc., *Citadel of the Dead*

Dear Ryan,

We always like to hear success stories of small-time start-up game companies being able to make it in a marketplace dominated by giants—especially now, with the advent of Hollywood trying to take a big share of the market without really knowing what *this industry is all about. It just goes to show you that once again it all boils down to the programming and creative talents, rather than the so-called marketing geniuses. Hopefully, there will always be room in the industry for people like Rand and Robyn Miller, otherwise known as the* Myst *brothers. Their story is the perfect example of what can be achieved when you lock yourself in your garage and play computer games all night.*

Good luck with your software endeavors and remember: Never ever use the word "interactive" in the name of your software company.

RJ Best's *Citadel of the Dead* was created by a self-financed, two-man development team.

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Fax: 310.247.1708;
310.274.7985

Or, if you prefer to contact us the old-fashioned way by writing:

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Beverly Hills, CA 90210

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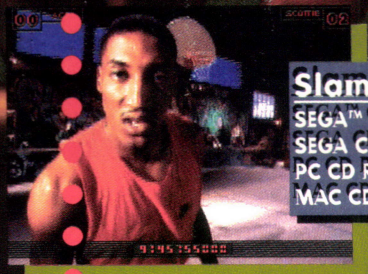

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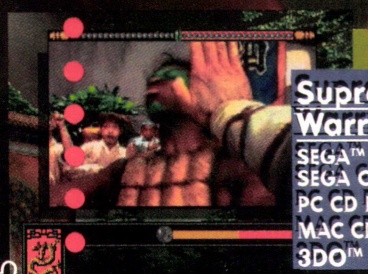

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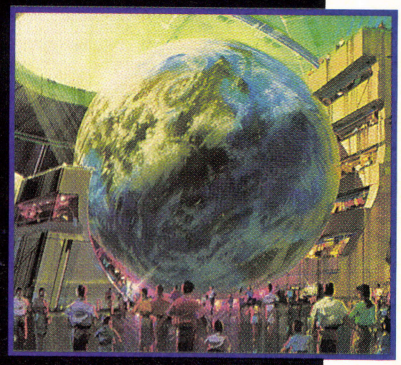
A Fair to Remember

The Final Frontier Land

by Jeremy Berg



"We're creating what we would consider the first true destination on the information highway," explains Anthony Esparaza, vice-president of creative development for Landmark Entertainment. "We feel the time has come for people to venture, via their computers as their vehicles, to a place they can explore in three dimensions."

Esparaza is talking about a place that will truly redefine on-line entertainment as we know it. A place you can travel to by yourself or take the whole family along for the ride. A place that will dazzle you with its beauty and entertain you with all of its activity. This place is The Interactive World's Fair, and it's coming to the information superhighway in the not-so-distant future.

For years now, the talk of the computer industry has been the "information superhighway." Millions of computer users now own phone modems and are hooked up to numerous different on-line systems that all have their own form of access to cyberspace. Whether it's America Online, CompuServe, Delphi, eWorld, GEnie, Prodigy, you name it—they all can take you to that wondrous place known as the Internet. But is the Internet really that wonderful? Anyone who's spent much time fiddling around on the Net will tell you that it can get quite boring after awhile. The reason for this is simple: The act of reading two-dimensional text on-screen can get old very fast, and you can only talk to so many people before you lose interest entirely. That is why Knowledge Adventure Worlds, along with the Landmark Entertainment Group, have developed the first 3-D destination on the Internet, The Interactive World's Fair.

Picture this: You stand in front of a large gateway that reads "Interactive World's Fair," the doors fly open and inside you see people milling about, actually walking around in front of you. Up ahead is an enormous globe floating in the center of a beautiful atrium; to your left is the Science and Technology Pavilion, where you notice a giant rocket ship; to your right, people are walking up and down the Champs Ellysses in Paris. You want to meet up with your friend, who's at the Imagica pavilion, but walking there will take too long, so strap on your jetpack and fly there instead.

Sounds almost too good to be true, but it's not, because, come fall 1995, you will be able to travel to this extraordinary place via your modem, thanks to two risk-taking companies.

Landmark Entertainment is the largest independent themed-environment design company on the market. Since 1980, it's been commissioned to design theme park attractions for the likes of everyone from Universal Studios to Caesar's Palace in Las Vegas. From the King Kong adventure ride to the Forum shops at Caesar's, it's designed some of the biggest and the best entertainment experiences in the world. On the technical side of things is Knowledge Adventure Worlds, which happens to be a new multimedia software company that develops, markets and licenses interactive 3-D environments. A spin-off of the software developing group Knowledge Adventure, KA Worlds specializes in helping people communicate better through the use of its seamless interface software. Together, these two teams have come up with an Epcot Center-like theme park that people can explore on-line.

"This is easily the most ambitious thing that's

"Thi

been done in 3-D or on the Internet," states Greg Beasly, vice-president of KA Worlds. "We are creating an entertainment experience that is on the Internet because the Internet is the best way to connect people together. However, this is not designed to give you full access to the Internet; it's an application in and of itself. It's designed for people to entertain themselves, to educate themselves and each other and to just hang out and have fun."

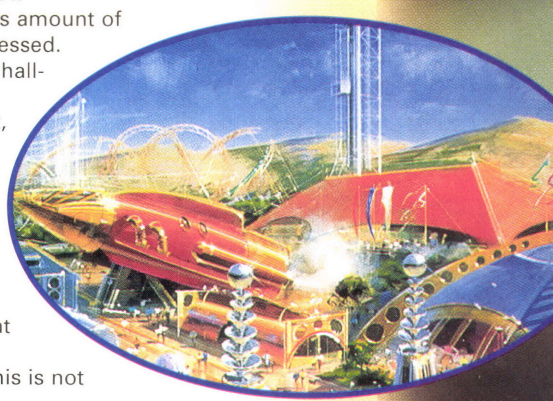
So how does this crazy place actually work? According to Esparaza, the Interactive World's Fair is a place that will actually be explored in three dimensions. He explains: "We're using a 3-D metaphor, meaning that instead of clicking on icons and opening windows, we're allowing you to actually walk down streets and areas that will lead to buildings and rooms, like an environment that is similar to what you would see in a regular theme park or world's fair, only we don't have to worry about engineering or gravity or, in a lot of cases, budget."

The fair is broken up into different lands and pavilions. There will be one land for each continent of the world and numerous pavilions located on each of those lands. One pavilion slated to be opened when the fair is launched later this year is the Star Space pavilion. Here you will be able to do many things. For instance, say you're interested in the latest images that the Hubble space telescope has captured. No problem; just walk on over to the NASA mission control room and check out all of the most recent photos that have been downloaded. Or how about this: Say you want to see what the rings of Saturn look like up close. This function will be just as easy. All you have to do is hop into the rocket that you see in the distance and personally navigate your way through a 3-D environment all the way to the rings of Saturn.

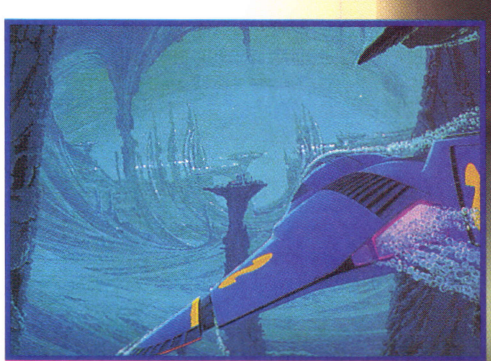
Not only will the Interactive World's Fair be a place to explore, it will also be a place to meet people. This could be the most interesting aspect of this entire project. "The unique thing about this environment is that, not only are you navigating through the world, you're not doing it by yourself," says Esparaza. "Within this world, you will be represented by an avatar image, and so will everyone else. Your avatar image can be one of a hundred different things, from a boy or a girl, to a cat, dog, alien and so on. As the user moves the mouse through his or her environment, on every other screen that avatar image is represented moving through that environment. The user can then walk over to a friend or stranger and start talking to them. A cartoon, comic-book–style bubble will appear over each other's head, and a live conversation will begin." In time, users will be able to scan a picture of themselves into the computer and, in turn, use it as their avatar image.

Let's not forget that this is a *virtual* environment, and so the laws of physics no longer exist. Movement through the fair will be quite different from, say, walking through Disneyland. You can choose to walk, roller-skate, teleport or jetpack your way through the fair. "Obviously, the most logical way to move around in open spaces is to walk, and so, if you want to walk, you just move your mouse," explains Beasly. "But we're not constrained to physical realities here. The teleport gives you the feeling that you're taking a high-tech subway through the fair, and the jetpack takes you up in the air and gives you an aerial view while you go from point to point. But what I think is the most unique thing is that, while you're in the fair, you'll carry around a pocket communicator that enables you to find people. So if you are looking for someone specific, you can find them and literally zap to their level. The server keeps a master directory, so it knows what part of the fair you're in at all times."

At this point, you may be wondering how this intriguing concept will be packaged. It turns out that it will be bought in stores as a moderately priced CD-ROM and then people will subscribe to the service at a cost that is said to be the same or less than any other on-line experience. If you already have an Internet provider, then you will have already covered most of the cost of getting to the fair. According to Beasly, the CD-ROM is vital to the Interactive World's Fair. "Ninety-five percent of what is seen on the screen will come directly from the CD-ROM," he explains. "As you're moving around these 3-D rendered images, remember, it's not just snapshots you'll be looking at, it's a horrendous amount of information that we've compressed. Say you're walking through a hallway and it looks as if you're moving straightforward into it, all that information is coming off your CD-ROM. Therefore, the only thing that we have to send down the line is what the other people look like, what direction they're facing and what they're saying to you and what you're saying to them."



According to Esparaza, "This is not going to be some sort of cybermall." The Interactive World's Fair will likely be a place that will really capture people's imaginations. It will be a virtual playground for people of all ages, plus, it will get a whole new group of people excited about computers. So, if you can't afford to fly the whole family out west to visit Disneyland, just take them to another magical land in a space all its own. The Interactive World's Fair will be coming soon to a cyberspace near you.



If you would like to follow the progress of the Interactive World's Fair, you can E-mail them at: **info@kaworlds.com.** Or visit their worldwide web site at: **http://www.kaworlds.com/welcome.html.**

s is not going to be some sort of cybermall."
—Anthony Esparaza, Landmark Entertainment

Hard Drive Full? Just Zip It!

So you say that your hard drive is full and you need to free up some space in order to fit that new game you just bought? You can always go out and buy a SyQuest drive with an 80-megabyte disk, but they're kind of bulky and the disks alone can cost in excess of $100. What can you do? If you're having these problems, you'll want to look into the new Zip drive from Iomega.

Available for both the Macintosh and IBM PC, the Zip drive is a true wonder for the common computer user. The external drive is compact and the 3.5" disks can hold up to 100 megabytes. Plus, the entire package is unbelievably inexpensive. For $199 you'll receive the disk drive and a 100-megabyte disk filled with all of the Zip tools you'll need. From there on, each additional 100-megabyte disk will run you only $19.95, or $9.95 for a 25-megabyte disk. A far cry from the SyQuest figures.

Just think, no more cramming applications onto four or five standard 1.44-megabyte floppy disks. And weighing in at about one pound (with disk), this drive can easily be taken to and from work. Backing up will soon be made extremely easy once the Zip drive invades our households.

For more information, contact Iomega Corporation at: 800.697.8833.

Your Television Guidance Consoler

Television can be confusing at times. With some cable systems carrying as many as 75 channels, it can be a nightmare trying to figure out where everything is located, and the television listings supplement that comes with the newspaper is no help. And to think that we'll soon be moving into a *500-channel* television era. What will we do? What...will...we...do?

This is where the VideoGuide comes in. It's an electronic television guide that sits on top of your TV. With the push of a button, you can view the next week's show listings on your screen, complete with show descriptions, movie summaries, who's starring and what time it comes on. When you see something you like, simply select it and the VideoGuide will take you there. No more fumbling through the TV listings, scrounging to find out what's on.

But that's not all, because this interactive television product also has a SportsGuide and a NewsGuide with up-to-the-minute breaking stories and scores. Kind of like Prodigy for your TV. The unit itself will sell for under $100, and the monthly fee for just the VideoGuide will be a reasonable $4.99. The personalized NewsGuide and SportsGuide will run you an additional $2.99 for the first service ordered, and $1.99 more if both are ordered.

For more information, contact VideoGuide Inc. at: 617.276.8800.

Tank Girl's Double Crossover

Look out, there is soon to be yet another comic-book–turned–movie–turned–interactive–game coming your way. GTE Interactive will turn *Tank Girl*, from cult comic-book fame to an MGM movie, into an IBM PC CD-ROM interactive entertainment title. In the film, Lori Petty stars as Tank Girl, who must save the world from the evil Kesslee, played by Malcolm McDowell. Ice-T also stars as a mutant kangaroo.

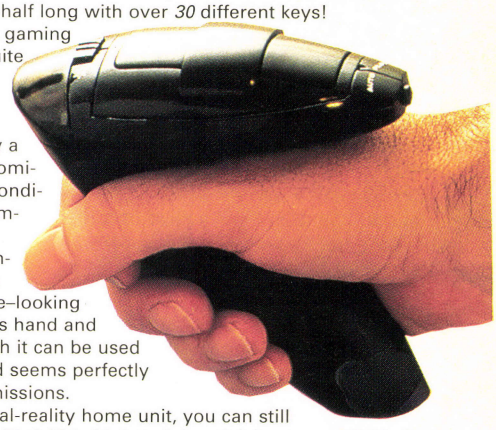
According to Michael Rothman, director of marketing for GTE Interactive Media, "The *Tank Girl* interactive experience will be more of an original sequel rather than an interactive replication of the movie." Don't hold your breath for this title, though; it won't be released until the fall. But don't fret, we'll keep you posted.

For more information, contact GTE Interactive Media at: 619.431.8801.

Flipping the Bird

Believe it or not, it's a joystick! As games keep evolving, so do joysticks. Nowadays, the market is flooded with an endless supply of joysticks to choose from, some of which are even more difficult to use than the games themselves. And they come in all shapes and sizes, from petite, two-button sticks to consoles measuring a-foot-and-a-half long with over *30* different keys!

However, one of the most unique gaming accessories to come around in quite some time would have to be The Bird. Designed by a Sydney, Australia-based company called VIR Systems, The Bird is basically a "virtual joystick." It has an ergonomically designed pistol grip and a nondirectional infrared link with the computer, allowing the gamer to sit comfortably on his couch and simply play. No desktop, no base, no cable connection, just a space-age–looking phaser gun that sits in the player's hand and senses every movement. Although it can be used with arcade-style games, The Bird seems perfectly suited for flight sims and space missions.



Even if you can't afford a virtual-reality home unit, you can still get a similar experience with The Bird. This high-tech joystick is now available for the IBM PC.

For more information, contact VIR Systems in Australia at: 61.2.805.1999.

skimming

Sited on the Web

Are you left with your jaw dropped every time you play *Donkey Kong Country*? Do the graphics stun you as much as they stun me? If so, there's a worldwide web site on the Internet that is a must-see. Alias Research Inc., the leading developer of content creation tools for entertainment gaming, has a web site where you can check out all of the cool, rendered graphics that it has developed. You can also monitor the progress of one of Alias' new applications, called *CompuHair*. This industry-first will now allow artists to create ultrarealistic, flowing hair. No more characters with hair matted to their heads like Max Headroom. Now, thanks to Alias, we'll see games with characters whose hair will actually move! **You can reach the Alias web site at: www.alias.com.**

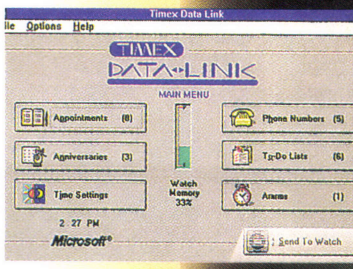
It Takes More Than a Licking

The watch of many faces.

The digital watch has turned into a monster. With the '80s, watches became digital phone books, as gadget fanatics could program phone numbers into their stylish wrist garment. Now, halfway through the '90s, the digital watch has taken another turn, this time toward the computer.

Timex has recently developed a watch called the Data Link, but to call this high-tech piece of machinery just a watch would be a tremendous understatement. This isn't just a timepiece; this is a digital organizer that can read information off of your IBM PC without even having to plug into it. Here's how it works: You start with the Microsoft/Timex Data Link software that comes with the watch and input all of your vital, personal information into the computer. Then, you decide which phone numbers, appointments, special dates or to-do lists you'll need and input them to your watch. "How?" you ask? Easy, just point your Data Link at the desktop monitor and hit the key on the screen that reads "send to watch." Your watch will read the flashing bars that flash on the screen and will now be updated. The only problem is that the Data Link can hold only 70 entries, so you'll have to pick and choose as to whose phone number you really need and whose can be dumped. Times have changed, and so have watches. Next thing you know we'll be using our watches as cellular phones. The Timex Data Link is available now and sells for around $129.95.

For more information, contact Timex at: 800.367.8463.



X-COMplicated

You say you want to save the world, but don't really know how to do it? You're afraid that the aliens will soon be taking over and you can't figure out how to stop them? Thanks to the people at Prima Publishing, you can now easily stop all of those fiendish aliens from taking over the planet you call home. With *X-COM UFO Defense: The Official Strategy Guide*, you can successfully work your way through one of the most challenging games in recent memory. This must-have book for all *X-COM* fans helps you plan and execute battle strategies both in space and on the ground, and it comes complete with detailed charts and graphs that give extensive statistics on weapons and all forms of crafts. And, since each game of *X-COM* is different, this guide is essential for clues to more successful gaming. This strategy guide is now available and sells for $19.95.

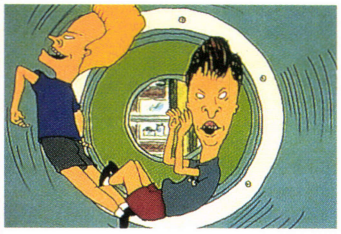
For more information, contact Prima Publishing at: 916.632.4400.

Getting Through Cyberspace

Maneuvering your way through cyberspace in order to find and play games can be a tricky thing. It's not as simple as pointing and clicking on some menu screen; you have to know what you're doing. Thank heavens there's now a book designed to make finding games on the Internet a simple task. *Net Games*, by Random House Electronic Publishing and Michael Wolff & Company Inc., is the first easy-to-use handbook that lets you locate more than 1,500 computer games on the so-called information superhighway. The book contains summaries on tons of games, as well as helpful hints on how to download archived files and obtain all of the cheats and hints you can dream of. If you're looking to take a trip into cyberspace, you'll want to bring this along for the ride. *Net Games* is the one book that will seriously take you places.

For more information, contact Random House Electronic Publishing at: 212.940.7394.

Butt-Head or Bunnies? You Decide



These days, the title "screen saver" doesn't mean what it used to. At one point, a screen saver was nothing more than a colorful image being displayed on your computer while you weren't using it. Highlights of yesteryear included tranquil fishes swimming across your screen or toasters with wings flying through space, but that was pretty much it.

Now, screen savers are more than just colorful graphics, they're programs designed to take full advantage of multimedia systems, and Sony Imagesoft knows that. It has created two new screen savers that are unique applications in their own right. *MTV's Beavis and Butt-head Multimedia Screen Saver* is an hilarious title filled with over 80 video clips from the three seasons of MTV's animated series. Also included are four music videos and sound effects that can be appointed to various computer functions, such as losing the typical "beep" and replacing it with Butt-head's now-legendary chuckle. The IBM PC CD-ROM version is now available and retails for $34.95, with a Macintosh version slated to be released shortly.

Yet, if you're looking for something less animated and more adult oriented, look no further than *The Women of Playboy Multimedia Screen Saver*. Four decades of *Playboy* are covered in this title, where you can choose from over 400 photos and more than 15 minutes of full-motion video. Plus, there are more than 100 illustrations, cartoons and general works of *Playboy* art. This IBM PC CD-ROM screen saver is now available for $39.95.

For more information, contact Sony Imagesoft at: 310.449.2999.

Mac's on the Mac and the 'Toons Jam

Turner Interactive continues to please children with two unique CD-ROM titles. First, children with access to a Macintosh will be pleased to know that *The Pagemaster* CD-ROM will soon be available for that system. Based on the animated and live-action film that starred Macaulay Culkin, this title leads children on a challenging adventure through the world of classic literature, complete with state-of-the-art 3-D animation. Also on hand from Turner will be a multimedia IBM PC game called *The Cartoon Network's 'Toon Jam*. This CD-ROM will have kids casting, choreographing and creating their own animated music videos. Kids can pick from over 25 different musical selections and choose from characters like the Jetsons, Yogi Bear and Tom and Jerry, to name a few. Sounds like there's much fun to be had. **For more information, contact Turner Interactive at: 404.827.2890.**

skimming

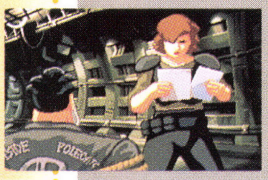
Far From Tatooine:

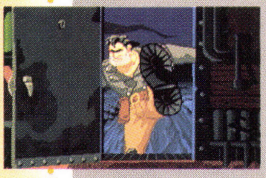
Mark Hamill Goes *Full Throttle*

From *Corvette Summer* to John Carpenter's *The Village of the Damned*, Mark Hamill's film career has spanned decades. Most famous for his portrayal of Luke Skywalker in the *Star Wars* trilogy, Hamill has recently been doing a great deal of voice-over acting. His credits include both traditional animation and interactive animation, from the Joker on *Batman: The Animated Series* to Detective Mosley in Sierra's *Gabriel Knight: The Sins of the Father*.

But now, Mark Hamill and LucasArts are teaming up for the first time since the big blowout on the forest moon of Endor. Hamill is providing the voice of Adrian Ripburger, the villain in LucasArts' spectacular new adventure game, *Full Throttle*. We were recently given the opportunity to stop by the soundstage and ask Mr. Hamill a few questions about his work in the field of computer playing.

COMPUTER PLAYER: How did you get involved in the art of voice-overs?





MARK HAMILL: Well, it all started out with *Batman: The Animated Series*. I wound up doing a voice-over, not expecting to. They gave me the voice of the villain in the Mr. Freeze episode, which I turned into my own version of Phil Hartman. [Demonstrates: "Bruce, Bruce Wayne, nice to see you."] It was a really insincere, kind of a two-faced guy. But the strange thing was that they gave me that voice without asking me to audition or anything. With the case of the Joker, I was pumping the producers for information. Talking to them a lot, trying to show them that I knew a lot about the character and Batman in general. Anyway, a few months passed, and I went away to Canada to do a movie; then I got a call to audition for the Joker. I gave them my version of what I thought the Joker should sound like. I looked at a picture of a drawing of what their Joker was to look like, and realized he was all teeth. He kind of looked like a Blue Meanie. So I thought that I had to do some heavy teeth-acting here. Plus, I saw him as a guy who was trying to maintain his grasp on sanity. It went over really well and basically opened up this floodgate of jobs. Mind you, I got this part and I didn't have a voice agent or sample tapes. Batman got very popular and so I got very popular, and, ironically enough, I got typecast as villains. But that's okay, because it's a lot of fun.

CP: How did that spill over into other projects, and how did you get involved with LucasArts?

MH: From there, I went on to do a project called *Gabriel Night*. I looked at the script and I swear it was thicker than any phone book I have ever seen. It was so schizophrenic, with like 700 responses. Since it was such an interesting concept, I felt that it was something I would want to be a part of. Some people laughed because I was a little too into it.

After that, I went ahead and did *Wing Commander III*, which was a totally different thing because it was more of an interactive movie. So now I've done a couple of computer games and everyone starts asking me why I don't do LucasArts games, because it seems like the natural thing to do. Meanwhile, I didn't know what to tell people, because the truth was that they never asked me to do any. Anyway, I had lunch with George and I told him about *Wing Commander III* and then we really started talking.

CP: Do you have a great deal of interest in becoming more involved in computer games?

MH: Actually, I've been trying to sell scripts that I have written with my writing partner, and I now see the potential for a game coming out of my dramatic writing. I have the desire to own something that is my own. With the Joker, it's not me, I don't own him. But don't get me wrong, I am not complaining in any way. I do love playing these characters. It is the same with the Luke Skywalker character; I was involved with him for several years, but he has gone on in books beyond without me, which is fine. I want to get involved with something that is my own, making all of the little decisions. That's the key. As an actor, it's really none of my business how the leading lady is dressed. You know what I mean? I want to be able to make those types of decisions. If you've been in this business long enough, you want to eventually get up to the plate.

CP: What about the characters you play in Full Throttle?

MH: I play Adrian Ripburger, the chief villain in *Full Throttle*—a man with no redeeming values, who is absolutely disgusting. He's the ultimate corporate, heinous villain, who has one persona that he projects to the public and one devious, evil side that he hides from everyone. He's a slug of a person. There's no wondering why people enjoy playing villains, because there are so many rich colors in them. You want people to react to you, even if they hate your guts and want you to die. I also do the voices of Todd and Emmet. Emmet is the evil trucker, who drives a big rig full of fertilizer, and Todd is a junk sculptor.

Ben, leader of the Polecats.

CP: Is it difficult doing something like this—something that is branching, as opposed to doing something that is completely linear?

MH: Even when you do something that is linear you shade your character's performance, because you know what his fate is. Knowing that the character is going to be a martyr or a traitor, you are going to plant clues along the way. With these types of games that are branching, it's kind of mind-boggling to think that no one is going to have the exact same experience. I'm sure there will be some amount of overlap, but the idea is that the player has a say in it and controls all of the action. It's not really difficult to do.

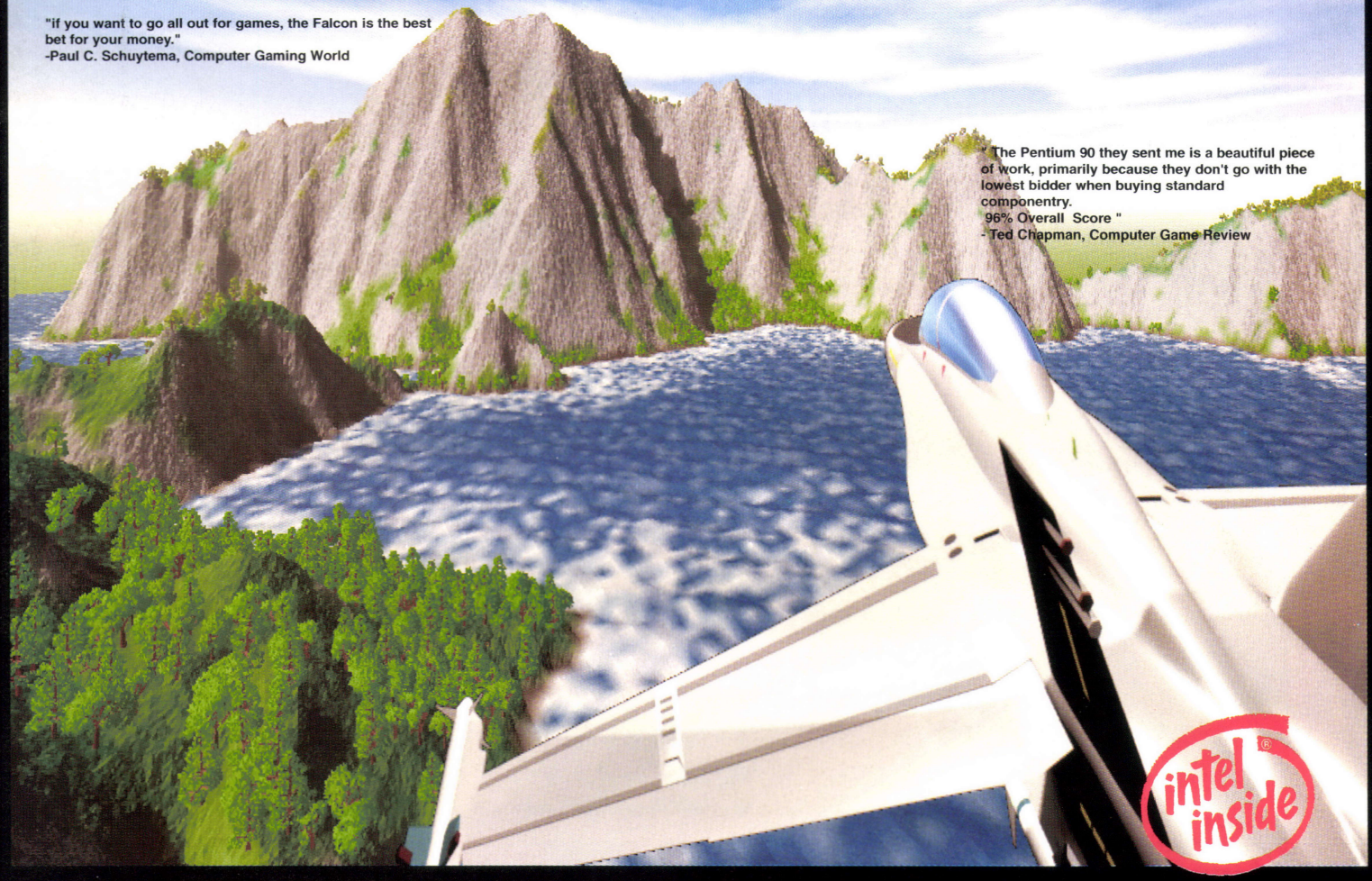
CP: How do you feel about the nature of interactive games?

MH: I happen to love games and puzzles and novelties. It's thrilling to think, like in *Wing Commander III*, that the player is actually me. For instance, I love it in games when you can see 20 people standing around and you can click the mouse and get information from them. It's wonderful. Not only is it a new and interesting avenue for actors, but it creates a lot more jobs. However, I never see it completely supplanting a linear movie, but I do see it becoming very big. Also, with the use of computer-generated backgrounds, products that were cost-prohibitive are now accessible. Thirties mysteries and so forth, with period cars and costumes, can now be done. Who knows—maybe now you can remake *Cleopatra* on your computer. It's amazing what can be done now.

The graphics in today's games look just like photos. If you'd rather play movies than watch a slide show, you'd better get them developed on a Falcon.

"if you want to go all out for games, the Falcon is the best bet for your money."
-Paul C. Schuytema, Computer Gaming World

"The Pentium 90 they sent me is a beautiful piece of work, primarily because they don't go with the lowest bidder when buying standard componentry.
96% Overall Score "
- Ted Chapman, Computer Game Review



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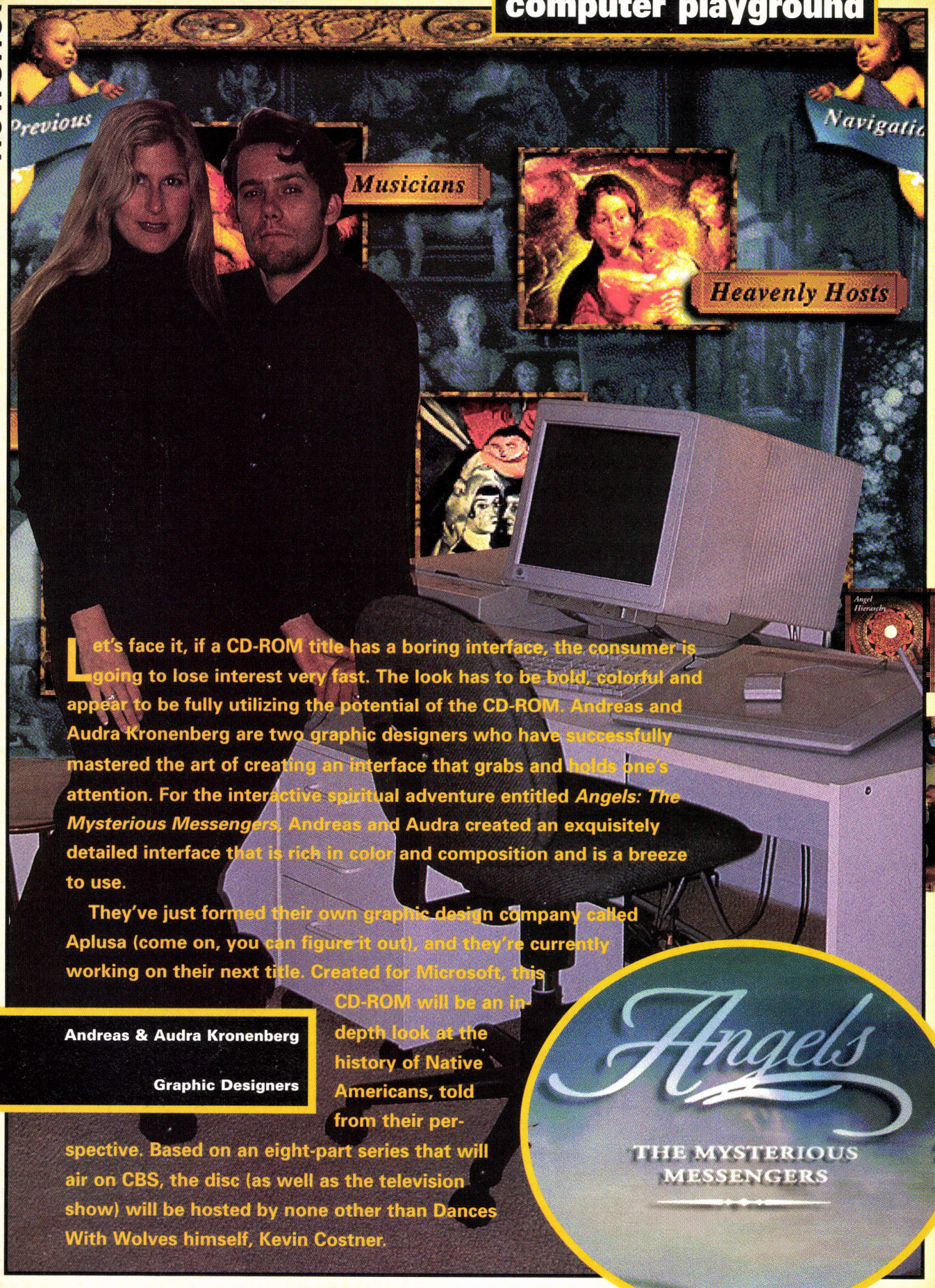

Let's face it, if a CD-ROM title has a boring interface, the consumer is going to lose interest very fast. The look has to be bold, colorful and appear to be fully utilizing the potential of the CD-ROM. Andreas and Audra Kronenberg are two graphic designers who have successfully mastered the art of creating an interface that grabs and holds one's attention. For the interactive spiritual adventure entitled *Angels: The Mysterious Messengers*, Andreas and Audra created an exquisitely detailed interface that is rich in color and composition and is a breeze to use.

They've just formed their own graphic design company called Aplusa (come on, you can figure it out), and they're currently working on their next title. Created for Microsoft, this CD-ROM will be an in-depth look at the history of Native Americans, told from their perspective. Based on an eight-part series that will air on CBS, the disc (as well as the television show) will be hosted by none other than Dances With Wolves himself, Kevin Costner.

Andreas & Audra Kronenberg

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shelf-burners for april '95

ibm pc

Top 20 IBM PC Games (MS-DOS, *Windows*)

1. ***Doom II** by GT Interactive**
2. *Myst** by Brøderbund
3. *5 Ft. 10 Pack Vol. 2** by Sirius
4. *Front Page Sports: Football** by Sierra On-Line
5. *Under a Killing Moon** by Access
6. *SimCity 2000* by Maxis
7. *Star Trek Training Interactive Technical Manual** by Simon & Schuster
8. *Metaltech: Earthsiege* by Sierra On-Line
9. *The 7th Guest** by Virgin
10. *Star Wars Rebel Assault** by LucasArts
11. *NASCAR Racing** by Virgin
12. *Microsoft Flight Simulator* by Microsoft
13. *5 Ft. 10 Pack Vol. 1** by Sirius
14. *TIE Fighter* by LucasArts
15. *King's Quest VII** by Sierra On-Line
16. *X-Wing Collector's CD** by LucasArts
17. *Microsoft Entertainment Pack, Best of* by Microsoft
18. *Microsoft Space Simulator* by Microsoft
19. *Colonization* by Spectrum HoloByte
20. *Monty Python's Complete Waste of Time** by 7th Level

*Games available on CD-ROM

cd-rom

Top 10 CD-ROM Games*

1. ***Doom II* by GT Interactive**
2. *Myst* by Brøderbund
3. *5 Ft. 10 Pack Vol. 2* by Sirius
4. *Quicken CD-ROM Deluxe* by Intuit
5. *Under a Killing Moon* by Access
6. *Star Trek Training Interactive Technical Manual* by Simon & Schuster
7. *Microsoft Encarta* by Microsoft
8. *Lion King Animated Storybook* by Disney Interactive
9. *Metaltech: Earthsiege* by Sierra On-Line
10. *Print Shop Deluxe CD Ensemble* by Brøderbund

*Includes both Macintosh and IBM PC versions

mac

Top 10 Macintosh Games

1. ***Myst** by Brøderbund**
2. *SimCity 2000* by Maxis
3. *Star Wars Rebel Assault** by LucasArts
4. *FA-18 Hornet* by Graphic Simulations
5. *Links Pro* by Access
6. *Star Trek Training Interactive Technical Manual** by Simon & Schuster
7. *SimCity* by Maxis
8. *The 7th Guest** by Virgin
9. *Jeopardy* by GameTek
10. *Prince of Persia II* by Brøderbund

*Games available on CD-ROM

b&t cd-rom

Baker and Taylor's Top 10 Selling CD-ROM Software for December 1994

1. ***Leonardo the Inventor* by Formgen**
2. *Myst* (Mac) by Brøderbund
3. *Lion King Animated Storybook* by Disney Interactive
4. *Doom II* by GT Interactive
5. *Myst* (MPC) by Brøderbund
6. *Anno's Learning Games* by Putnam New Media
7. *NASCAR Racing* by Virgin
8. *Tortoise & the Hare* by Brøderbund
9. *Tale of Peter Rabbit* by Discis
10. *MacMillan Dictionary for Children* by Simon & Schuster Interactive

Philips cd-i

Top 10 Philips CD-i Games*

1. ***Burn:Cycle***
2. *Dragon's Lair II*
3. *Mad Dog McCree*
4. *Litil Divil*
5. *The 7th Guest*
6. *Mutant Rampage*
7. *Dimo's Quest*
8. *Earth Command*
9. *Space Ace*
10. *Voyeur*

*All titles published by Philips Media Games

This information has been compiled from the month of December 1994 by the Virgin Megastore, Los Angeles.

All information (except Top 10 Philips CD-i and Baker and Taylor's Top 10) taken from *PC Data's Hits List* of top-selling software for the month of November 1994. List is based on units sold by 16 retail chains, representing over 4,000 stores. For more information, contact *PC Data* at: 703.435.1025.

skimming

Coming Soon: The High-Density Disc

I hate to say it, but the laser disc may soon become obsolete. It turns out that there is a new kid in town, and his name is the High Density Multimedia Compact Disc. Philips Electronics and the Sony Corporation have just unveiled their new 5" compact disc that is capable of storing approximately 3.7 gigabytes of data, which is more than five times as much as a standard CD. As far as the entertainment field is concerned, this little disc will be able to hold close to 135 minutes worth of MPEG-2–quality video, as well as holding multitracks of compressed digital audio. Now, I know what you're thinking, *The image is probably poor.* Sorry, laser-disc owners; we've seen a demo of the disc and the image is unbelievably clear.

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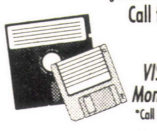

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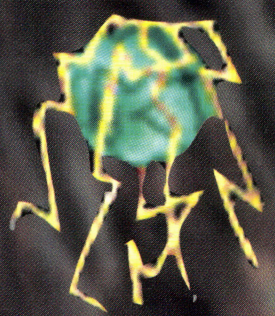
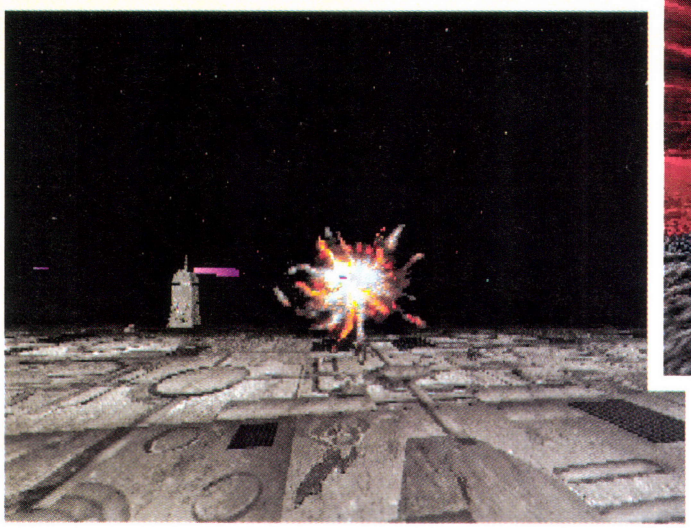
TERMINAL VELOCITY

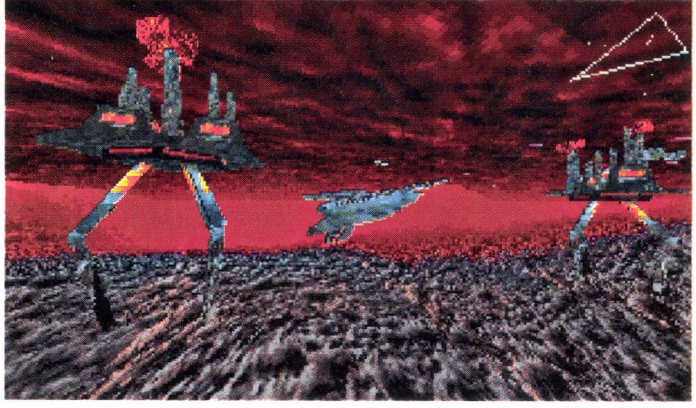
Flight Sims Made Simple

by Ron Dulin

With few exceptions, the sensation of realistic flight in computer games has been reserved for those with expensive joysticks and a knack for executing high-flying acrobatics with complex key combinations. Most contemporary flight sims could fill the 24 two-way programmable buttons on a Phoenix in no time flat, and still have plenty of commands left over. But Texas-based developer Terminal Reality Inc. and coproducer Apogee hope to change the status quo with *Terminal Velocity*, an action-oriented flight sim that will bring the enjoyment of air time to the casual gamer. You might call *Terminal Velocity* a "flight simple."







"We have always enjoyed the side-view shooter genre, but we didn't believe one has ever been done quite right as a 3-D game."

The idea of combining an arcade-style shooter and the experience of flying found in flight sims may not sound new, but *Terminal Velocity*'s approach is much different than games that have attempted similar feats in the past. *Terminal Velocity* gives the player a completely three-dimensional field in which to maneuver. Not only can the player fly at ground level, blasting oncoming enemy vehicles and destroying enemy structures, but he can head upward, above the clouds, to avoid enemy fire.

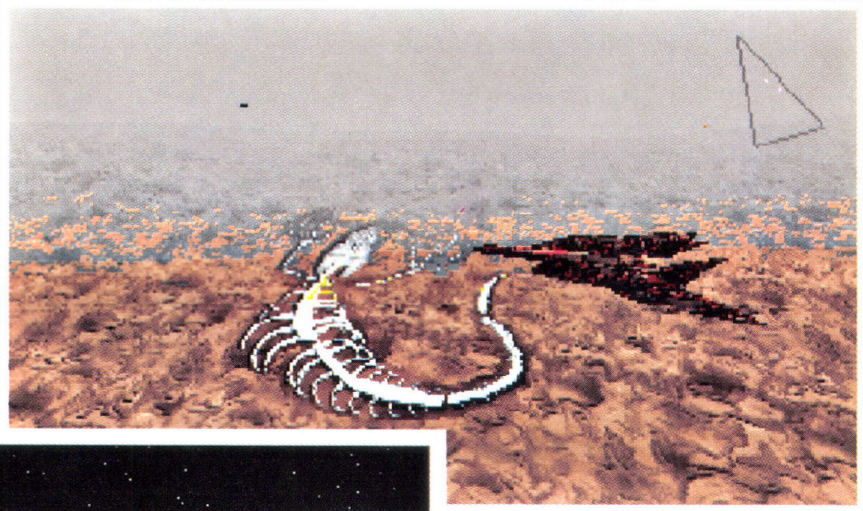
Brett Combs, vice-president of Terminal Reality Inc., explains how these two genres were united: "We have always enjoyed the side-view shooter genre, but we didn't believe one has ever been done quite right as a 3-D game. Mark (Randel, president of TRI and programmer of *Terminal Velocity*) couldn't decide whether he wanted to do a shoot-'em-up or a simulation-type game, so he decided to create a single game which combined both. *Terminal Velocity* was influenced by many of Mark's all-time favorite arcade hits, and he created a more balanced shooter game that incorporated a fun yet easy-to-play simulation model. *Terminal Velocity* is loosely based upon *Gunstar Heroes*, *Shockwave*, *Total Eclipse* and *Star Fox*."

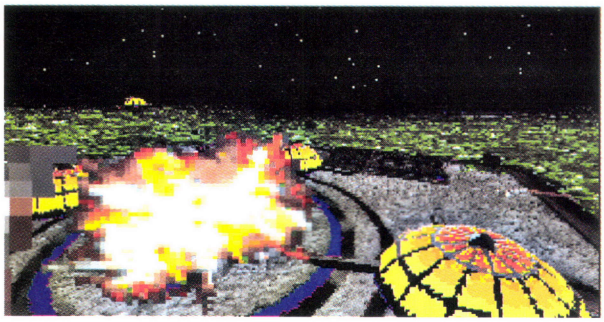
But *Terminal Velocity* is more than your typical shooter. Apart from a vaguely passing resemblance, the only thing that *Terminal Velocity* has in common with these games are the simple controls. Using the arrow keys, the player can move up, down, left or right. But *Terminal Velocity* is not just another 3-D action game. Combs dismissed any comparisons to *Doom* or its ilk: "*Terminal Velocity* does borrow the concept of simple play from this genre. A gamer does not have to read a 100-page manual; all he has to do is sit down, point the nose of the spaceship in the direction he wants to go and fire away. The learning curve is that simple!

"But Unlike *Doom* or *Descent*, *Terminal Velocity* lets you fly anywhere. A player is not confined to an indoor environment, he can skim along the surface of the planet, fly into the upper atmosphere and fly inside and outside of structures."

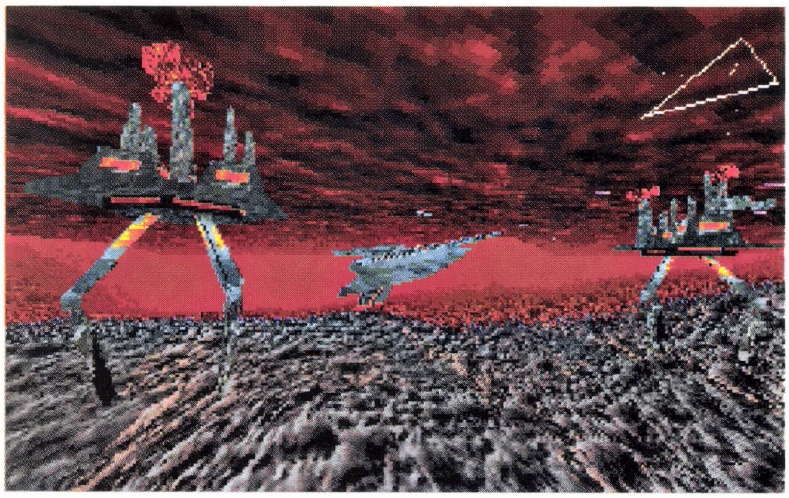
The 3-D environments that TRI has created are simply breathtaking. Utilizing cutting-edge real-time techniques, the polygon graphics engine creates worlds that are like nothing seen before in computer games. In the three-level shareware version of the game, players will fly over an icy tundra, a fiery lava pit and a heavily armed space station. Each level is uniquely beautiful, with eerie fog effects and plenty of obstacles to fly over and around.

Not only are the levels beautiful, they are huge. There is so much to do and see on each planet that completing the missions for a level rarely means being finished. While conquest-minded players may speed through the game, Combs assured that there are plenty of surprises to be found by more thorough explorers. "The patient gamer who takes the time to explore each planet will be rewarded the most. Because of the vast size of each planet, each level can be replayed and replayed until every hidden power-up or tunnel has been found."





A great deal of attention was spent by TRI to balance the fast action of the game with the spectacular environment. TRI has achieved what many have unsuccessfully tried in the past: an incredible combination of scenery and game play. Combs explained how they were able to main-



tain the graphic integrity without sacrificing the game itself: "Most creators of polygon engines would like to give you a polygon-per-second count. But Mark would rather emphasize the quality of the display. Instead of cutting every corner for maximum display rate, Mark has developed methods to balance fluid graphics and speed. It is hard for someone to understand without playing the game, but, even in the lowest graphics resolution, the graphics are silky smooth.

"Also, the sound engine uses real-time digital signal processing to improve the sound quality. Any sound card that can play a .WAV file will have great-sounding digitized music and sound effects. No more Ad Lib bleeps and bloops."

Tom Hall from Apogee is writing the storyline for *Terminal Velocity*. "Actually, that's being worked on right now. In the game, you'll defend this, attack that and so on, across 12 planets. The story is in its infancy right now. My first thoughts are this: You're flying a TV-202 attack fighter, the second-most dangerous fighter ever developed...to the pilot that is. The TV-101 was joked about among the pilots as standing for "Terminal Velocity-101" because the craft was so fast some of the maneuvers it could do subjected the pilot to lethal G-forces. The TV-202 has dampening curves and so on, but most of the pilots don't trust the engineers, especially after one of the TV-202s had a heat decal come off, and the old TV-101 decal was underneath it."

As with most action-oriented games, storyline was not TRI's first priority. "Our philosophy with *Terminal Velocity* is to keep the story secondary to the action," Combs explained. "*Terminal Velocity* is an arcade game you can just walk up and play." What all this boils down to is an incredibly action-oriented game that isn't too hard on the eyes; a sophisticated shooter with more options than a *Shockwave* but less controls than a *Falcon 4.0*.

According to Combs, *Terminal Velocity* is a reaction to the more complex flight simulators, which are geared toward a die-hard elite with a flair for the realistic. "*Terminal Velocity* is meant to be as simple as possible; no taking off or landing, no complicated instruments. Just fly and have fun. Even the most novice game player should be blowing away enemies and executing spectacular loops right away."

Coproducer Tom Hall is a bit more opinionated when it comes to the difference between *Terminal Velocity* and more detail-oriented flight sims: "I just hate flight simulators, so that's why it's great that I'm coproducing the game. If I like it, it's gotta have something going for it. I want action. I want dogfights. I want to blow stuff up and barely pull up in time. My favorite part of the game is entering a tunnel. You can see the entrance on the ground, fly over it, then do a Millennium Falcon—a 270-degree loop—right into the mouth of the tunnel, seamlessly, and now you're blazing through an underground tunnel at dangerous velocities. No, I'm not going to make the obvious joke."

Regardless of the simplistic flight controls used in *Terminal Velocity*, programmer Mark Randel has air-time credibility, having spent his fair share of energy on more realistic flight sims. During his programming stint at BAO, Randel served as lead programmer for *Microsoft Flight Simulator 5.0* and worked on *Microsoft Space Simulator*.

Like most developers, Randel is a longtime fan of video games. "I have been a video-game junkie ever since the Atari 2600 and *Space Invaders*. I can remember the delay for *Asteroids* from when Atari had announced it to when it was released. I own just about every game system—Sega Genesis, Super NES, Atari Jaguar, 3DO."

But unlike most young kids who discovered the joy of computer games, Randel didn't just pirate every game that came down the pike. He instead resorted to his own means to play games. "I got involved in programming at age 11, when my family purchased the original IBM PC computer. The only software that came with it was MS-DOS and BASIC, so I sat down with the BASIC manual and taught myself how to program. A few months later, I was playing my own versions of *Pac Man*, *Space Invaders*, *Asteroids* and *Centipede*.

"I started 3-D graphics in high school by reading Bruce Artwick's book on how he wrote *Flight Simulator*. After completing my B.S., I had the honor of working with Bruce on many projects, including *Flight Simulator 5.0* and *Space Simulator 1.0*."

During the time Mark Randel was programming with Bruce Artwick at BAO, Brett Combs was the general manager at the now-defunct Mallard Software. The two formed a friendship, and this led to the foundation of Terminal Reality Inc. "Mark and I both strongly believe that the critical ingredient for success in the software business is to constantly ask what those ingredients are.

"Although *Terminal Velocity* is programmed wholly by Mark, it is really a team project. Art and music have

"All the player has to do is sit down, point the nose of the spaceship in the direction that he wants to go and fire away! The learning curve is that simple!"

become such critical elements to the game that Terminal Reality has a great group of talented artists and an excellent musician working full-time on the project. We believe in fostering the spirit of teamwork over individualism, empowering our team instead of controlling them, in addition to smart and efficient use of technology and constantly asking 'is this thing really fun to play?' "

After starting work on *Terminal Velocity*, Brett and Mark set out to find a publisher. Mark created a technology demo that showed the capabilities of the graphic engine. After contacting several publishers, they decided to contact Apogee. According to Combs, this decision was based on Apogee's reputation as "one of the few companies that truly understood the plight of the game developer." Once Apogee saw the demo, very little time passed before they had actually inked a deal.

Terminal Velocity will follow the "Apogee formula," releasing the first three levels as shareware, with the full game to be sold commercially. And a patch is in the works to include multiplayer capabilities, which will allow a player to combat other humans in a high-speed version of capture the flag.

As for future projects, Brett Combs was being secretive. "We can say that we have at least two more games in development. I would like to stress that they are original concepts, like *Terminal Velocity*. Terminal Reality is committed to original projects—no *Doom*, *Street Fighter II* or *Myst* clones."

Tom Hall: From Keen to Triad

In addition to coproducing and writing the storyline for *Terminal Velocity*, Tom Hall is the creative director for Apogee. He is responsible for *Rise of the Triad*, and is an original member of the Id team. Hall talked with

COMPUTER PLAYER about his beginnings in the software industry and Apogee's plans for the future.

COMPUTER PLAYER: What attracted Apogee to* Terminal Velocity*?

Tom Hall: TRI contacted us by fax, then sent a demo tape of the flight technology. It looked hot, so we met with them to discuss working together. Mark Randel's a gifted engine designer. We had other companies approaching us with great technology, but we liked TRI's stuff the best.

CP: How does* Terminal Velocity *fit in with the rest of Apogee's games?

TH: Well, Apogee's in transition now. Many people identify us with platform games. This will change. All our titles will be about solid action. *Rise of the Triad* was the first game actually *by* Apogee, and the first step in that new direction. We've even spun off a company called 3-D Realms, where you can go to find awesome new 3-D first-person games. *Terminal Velocity* will be one of the first released on that label.

CP: Speaking of 3-D first-person games, didn't you work with Id?

TH: Yeah, you could say I worked with Id—I was one of the founders! We were all working at Softdisk. We made disks of monthly software that people would subscribe to. It was a good training ground for putting out a lot of product in a very short time. If you can bear the EGA, you can still see our beginnings in their *Lost Treasures of Id*. I don't know if they still sell it, but there are a number of fun games there. We had a lot of fun and learned a lot making those games. At that time, we had a wonderful synergy going.

It started like this: The two Johns (Carmack and Romero) and Lane Roath were put together to start a project called *Gamer's Edge*. During this time, I was in the Apple department. The Johns were both Apple programmers "gone blue." I'd sneak in the office at night and do levels or stories or whatever just for fun. They eventually asked if I could be the managing editor of the disk, because we made a good team. The editor in chief refused. So I kept my nocturnal habits. One night, Carmack had come up with a way to scroll the screen smoothly. He had a sprite moving on a background that night. I looked over at the Nintendo in the corner. On it was *Super Mario Bros. 3*. I said, "Wouldn't it be funny if we did the first level of *Super 3*...tonight?" Carmack got a smile on his face and said "Let's do it!" We finished at 5:30 a.m. and put the disk on Romero's desk and went home to crash. When we got

to work the next day, Romero said he couldn't work all day because the game was so cool.

Carmack improved the technology with a trick that could only be done in EGA. And the management said we couldn't use the trick unless we could do it in CGA. So we had the technology without a place to use it.

Scott Miller (president of Apogee) had been writing to Romero under a number of names just to get him to respond. Romero noticed that two of his "fan letters" were from the same address, so he wrote back a scathing letter. Scott just wanted a response and he wrote Romero, wanting him to do a game. Here was an opportunity.

I asked the guys what kind of game they wanted to make. Carmack said, "I don't know. How about a little kid that saved the galaxy or something." I went away for 15 minutes and came back with *Commander Keen*. We worked on the first trilogy for two-and-a-half months. I did the art and 90% of the levels. We worked together well.

About halfway through the game or so, Adrian Carmack (no relation to John) moved from the art department to be the *Gamer's Edge* artist. He did some of the later, well-drawn enemies, plus the title graphic and so on. Once *Commander Keen* took off, we decided to leave and asked him to be part of this new company, which we called "Id" and everyone else called "eye dee." We worked on the next *Commander Keen* series while finishing games for Softdisk. We had moved to Madison, Wisconsin, but only after the summer, when it's awesome. It was a bitter winter, so we decided to move to a warmer climate: Dallas.

Among the *Gamer's Edge* games for Softdisk was an EGA version of the *Wolfenstein* engine. It allowed us to experiment with all types of games. It was great. We worked hard on *Wolfenstein*. While we were working on it, Romero was playing it and said, "There's never been anything like this." You could say he was in love.

Carmack set to work on a new engine. It was amazing. Originally, the game was going to be one big installation that you'd explore. I drew up a design for a big, full-featured military installation. One day, the Johns said the game was going back to level-based. This threw out a lot of work I did, and was perhaps the start of the rift between us. Carmack started hovering around levels I was doing, constantly reminding me not to use too many sectors or the game would be too slow. Romero started making levels and made one with an abusive number of sectors, but it looked cool. This sort of got Carmack going to do what he does best—optimize. He made the game a lot faster.

But disagreements kept coming up. I wanted more of an interactive environment. I wanted

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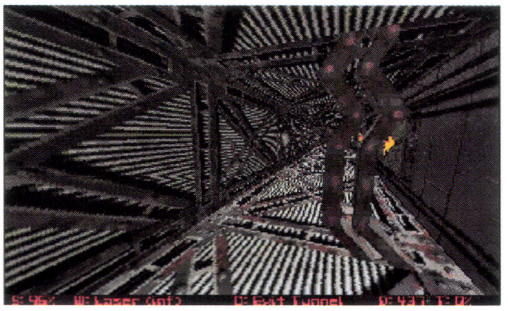
—Denny Atkin, Entertainment Editor, *Compute Magazine*

This category-creating Interactive Movie from ACCESS Software goes light years beyond any other product labeled "interactive." *Under a Killing Moon* takes you to the streets of post World War III San Francisco and casts you into the role of Tex Murphy, Private Investigator, who first appeared in *Mean Streets*, then *Martian Memorandum*. *Under a Killing Moon* is a Virtual World full of people and places so richly detailed, you'll feel like you're actually there.



environmental hazards. I wanted actors that were on the ceilings and walls and so on. I wanted more at the end of the game than a picture and some slow-printing text. It grew clearer that they wanted to get the technology out with some levels. So we agreed to split ways. So, I had seven levels in *Doom*, and, to my surprise, one level in *Doom II*—all uncredited. No credit for putting teleporters in or any other ideas. Nothing. They're kind of weird that way.

Apogee called me up to start an in-house development team. My only regret is that I left *Commander Keen* with Id. They're never going to do anything with it. The hanging Keens in *Doom II* were partially a statement of intent, partially a poke at me. I had plans for completing the trilogy of trilogies, but, while they own it, it probably won't happen. Perhaps some day when they're some sort of interactive entertainment megacompany, they'll let him loose.

When I started at Apogee, *Rise of the Triad* was actually going to be *Wolfenstein, Part 2*, and you can see it. When Id got "too busy" to deal with it, we already had a lot of actor art that was difficult to just throw away, so I set out to make some sort of new deal with it. And with our final parting of ways, I was free to add whatever I wanted—it wasn't constrained by the *Wolfenstein* theme. I kind of went nuts adding environmental dangers and stuff. I wanted it to be the most user-modifiable game yet. I don't think you could ever exhaust all the Comm-bat features. The next game we do will be as extensible and customizable, but not as crazy with all the possibly overwhelming options.

CP: Apart from* ROTT *and* Terminal Velocity*, what other games does Apogee have in development?

TH: We had four cool games based on our Build engine, which is a *Doom*-style engine with a bunch more advances in it. The next game for the internal team is tentatively entitled *Serial Killers*, the "serial" part being a play on the serial connection used to talk to other computers. It will be very multiplayer friendly, small, tight and fun, and in our six-degrees-of-freedom engine called PolyTex. It will really use the engine's capabilities, too. We're getting SGIs for modeling. The enemies and items in the environment will be texture-mapped polygon objects. It will be cool. *Terminal Velocity* will be out later this year, and probably another game by Terminal Reality. We've also got a platform game with an edge to it coming up under the Apogee label. We have a lot of high-quality releases for '95 and '96.

UNDER A

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reference\ˈref-ərn(t)s, ˈref-(ə-)rən(t)s\ *n* **1:** the act of referring or consulting **2:** a bearing on a matter **3:** something that refers a reader or consulter to another source of information **4:** this section of COMPUTER PLAYER

by Mikki Halpin

'Mo Better 'Moebas

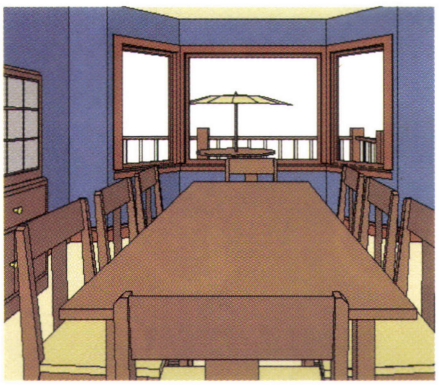
Media Design Interactive continues to round out its catalogue with science titles, as *Dictionary of the Living World* takes its place alongside *The Big Green Disc*, *A Day at the Zoo* and more. Science is not a neutral, safe topic, however. In a world where people are gunned down in the name of "life," the very definition of what lives and what doesn't takes on a heady, apocalyptic importance. *Dictionary* has an expansive view of the subject, covering everything from amoeba to vertebrates, and the plant world as well. They provide a treatise on the theory of scientific method and the notion and applications of taxonomy (that's a system of classification to those of you without pocket protectors). The history section profiles scientists from antiquity through to the present, though synthesis and context are woefully lax. As the profiles are presented alphabetically, it is difficult to see how ideas developed, or how one scientist may have built upon the ideas of another. They do provide the complete text of Darwin's *Origin of Species*, but again, present it in an historical vacuum, discussing neither the furor that greeted Darwin on its publication, nor the religious refutations still in vogue today. *The Dictionary of the Living World* is a useful, extremely broad tool, but not one I'd wanna footnote in a research paper.

For More Information: Media Design Interactive, The Old Hop Kiln, 1 Long Garden Walk, Farnham, Surrey GU9 7HP, England; 44.252.737630.

How Things Really Work

Dorling Kindersly's Encyclopedia of Science does the *Dictionary* one better and is easier to use, just to add insult to injury. In the swift moving typically-DK environment, you realize how the various scientific disciplines interact, from physical science to biology to physics. The program explains various scientific principles with easy-to-grok examples, and usually even provides more than one. For example, "natural selection" is demonstrated in several species, including Darwin's famous Galapagos finches, but also in moths and others. Throughout, care is taken to show how the theories in the *Encyclopedia* impinge upon everyday life. In some cases the graphic interface is a little too coy—if I hadn't accidentally clicked on an atom in one corner of the main screen, I never would have run into the periodic table. The historical section is worth the purchase price alone, as it covers not only the big names but also characters like Hypatia, an Egyptian scientist circa 400 A.D. who was murdered by Christians who opposed her teachings. For each scientist you get their life story, their main achievements, which are linked to those of other scientists and also to related theories and principles. One comes away from the disc with a sense of connectedness, a realization that science is an historical, mutable discipline, not the sterile set of laws it is sometimes made out to be.

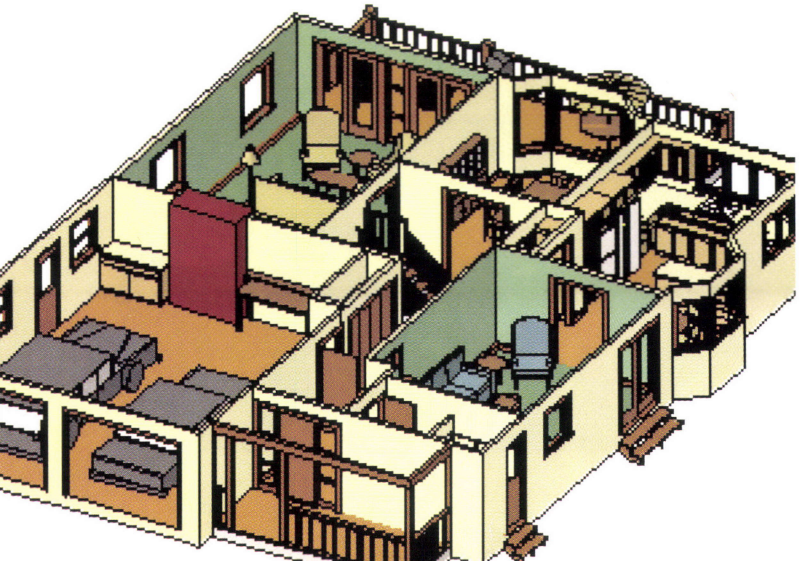
For More Information: Dorling Kindersly Multimedia, 95 Madison Ave., New York, NY 10016; 800.DKMM.575.



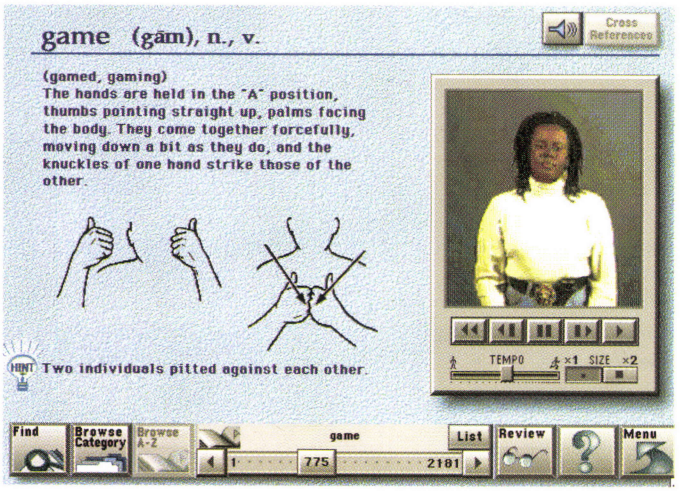
Home Improvement

So you're thinking of adding a deck to that hole-in-the-wall you call home? Maybe a spare room for when your in-laws come a-visiting? Maybe you're thinking you'll save a few bucks and do it yourself? Maybe you're thinking you have no idea how to go about this? Maybe you need *3D Home Architect* from Brøderbund. The CD-ROM version lets you re-create the floor plan of your existing structure, simply pointing and clicking to add in furniture, fixtures, windows, doors and the like. Then you can use self-placed strategic cameras to visually render the whole thing in 3-D mode and get an idea of what the finished proportions will look like. Judging by my learning curve—yawningly huge sinks in minute bathrooms—this may take awhile. Judging by the three hefty documentation manuals, I am not alone in my clumsiness. If, however, you are so foolhardy as to go forward with the project, *3D Home Architect* will print out your blueprints and even a handy supplies list based on your work to take with you to the hardware store. To me, the whole thing smacks of unclear-on-the-concept, but hey, Tim Allen is a big star and I'm not—so what do I know?

For More Information: Brøderbund, P.O. Box 6125 Novato, CA 94948-6125; 415.382.4400.



Actions Speak Louder Than Words



For many U.S. citizens, their first introduction to deaf culture was during the student protests at Gallaudet College a few years back. The sight of hundreds of deaf students, all furiously signing their anger and frustration that a hearing dean had been appointed, was inspiring and mystifying. Raised on stories of awesomely handicapped individuals like Helen Keller, there was no contemporary reference point for this society with its own language and idiosyncrasies. *The American Sign Language Dictionary* does more than teach you to sign, though it does do that well, with over 2,200 video clips, multiple search features and handy mnemonics. The *Dictionary* also gives you a history of sign and the conflicted place it occupies in our view of the deaf. All minorities debate issues of assimilation vs. difference, but few have been so marginalized as the deaf community, whose very identity is often challenged by those who wish to force signers to learn to lip read and pass amongst us, hiding their hearing loss. For the deaf, signing is not a crutch, it is a rich part of their communicative spectrum. This ROM provides a window into that world. And yes, it does have sound.

For More Information: Harper Collins Interactive, 10 E. 53rd St., New York, NY 10022-5299.

Jock Jokes

Now that CD-ROM drives have become the *appliance-du-jour*, we have to brace ourselves for all the people who make the "like" mistake. You know, the ones who think CD-ROM is "like a book," or "like a movie," or in the case of Comedy Central's *Sports Shorts*, "like a night at the Improv." More specifically, "like a night at the Improve where all the comedians tell jokes about sports." Yeah, it's *that* innovative. Actually, the interface is better than most, combining processed images and a cool mouse over function, along with an easily accessible index. But seriously folks, archival footage of great sports jokes in history? I kid you not. Who's on first? Yep. The question is, how many times do you want to hear the same joke about bungee jumping, the Stairmaster or the locker room? This is like the world's most annoying roommate on CD-ROM, if you ask me. Keep it away from the office, or you'll be hearing the stuff on screen savers until you lose your mind.

For More Information: Time Warner Interactive, 1-2210 Olive Ave., Burbank, CA 91506; 800.482.3766.

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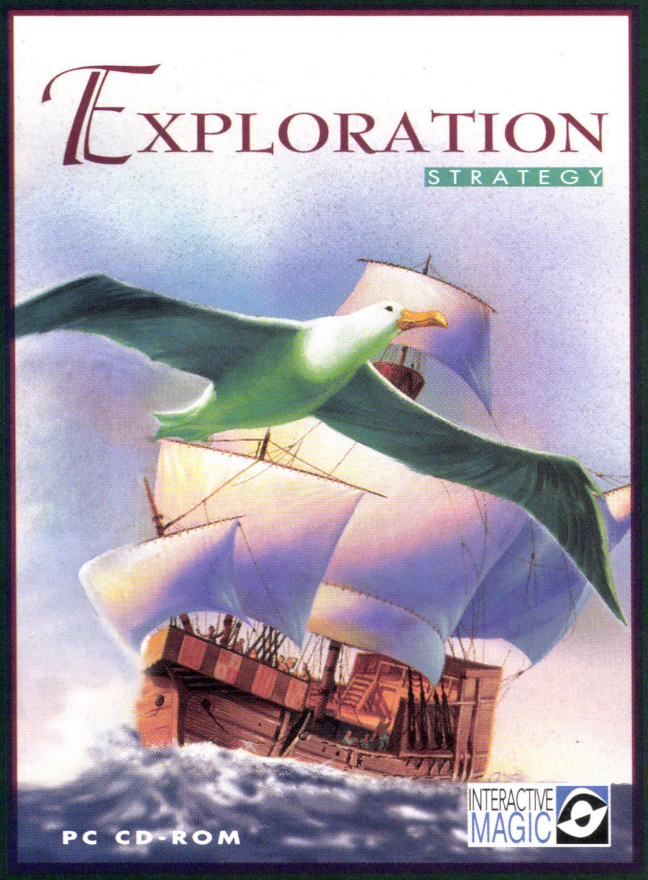
Adventure



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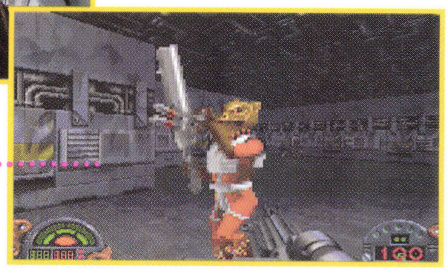
shareware spotlight

by Jeff James

shareware rumblings

A few years ago, "shareware" used to be a word commonly associated with cheap game software with cheesy graphics and sound effects. Thanks to the tireless efforts of such shareware companies as Id, Apogee and Epic Megagames, shareware is finally starting to get some respect. With the runaway success of Id's *Doom*, commercial game publishers have begun to finally understand what the big deal is about shareware. Unlike commercial software, shareware gives you the opportunity to try something out before you buy it, allowing you to make an informed purchasing decision based on your own preferences. Now that *Doom* has rocketed into the record books and blown the doors off the installed base of every other game in the industry, commercial software developers have begun trying to beat Id at its own game. Interplay's *Descent* is a shareware version of a retail product, and LucasArts' *Dark Forces* demo is almost a complete shareware game in its own right. Even more shareware games from commercial developers are on the way, a trend that should result in better games at less cost to the consumer.

Dark Forces

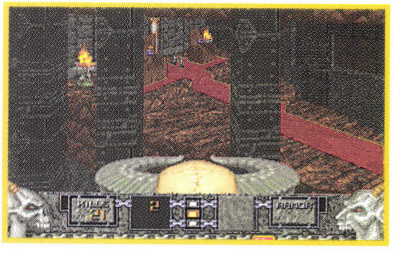


Descent

reviews

Heretic v1.0
Registration Fee: $40 + $5 S/H
Publisher: Id Software c/o StarPak
P.O. Box 1230
Greeley, CO 80632
Telephone: 800.IDGAMES
System: IBM PC
Overall Rating: 9

Previewed in the January 1995 installment of *Shareware Spotlight*, *Heretic* has finally arrived on the shareware gaming scene. Developed by Raven Software using Id's *Doom* game engine, *Heretic* takes gamers into a fantasy world filled with powerful magic and deadly monsters. In your quest to defeat the evil D'Sparil in his fortress, you'll have to blast your way past waves of golems, winged demons and ax-hurling skeleton warriors. Raven has given the game a distinctive visual treatment, with moss-covered stone walls, worn timber and carved masonry evoking a fantasy medieval atmosphere.



Heretic brings a number of minor improvements to the *Doom* engine, such as the ability to look up and down, flying (with the aid of a magic item) and a unique inventory management system that lets you take items with you for use later. Although these improvements don't surpass any of the features found in the latest batch of *Doom* clones, they at least level the playing field. Given that *Heretic* is a sword-and-sorcery epic, I was also a bit disappointed that Raven didn't give gamers a big sword or battle-ax with which to slice and dice the bad guys. All the included weapons are amazing to watch, but they all just seem like magical equivalents of the plasma rifle in *Doom*.

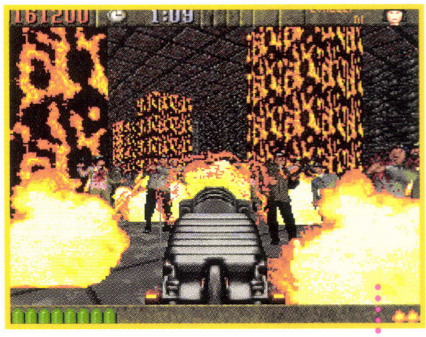
After all is said and done, *Heretic* is a superlative product. *Doom* aficionados should feel right at home with the game controls, and novices should enjoy the bright, colorful graphics and the impressive audio. Raven and Id have proven themselves to be masters of game design, and *Heretic* serves as a stunning example of their skill. *Heretic* benefits from lessons learned during the development of *Doom* and *Doom II*, making *Heretic* a better game—in many ways—than *Doom*.

Heretic

Rise of the Triad v1.0
Registration Fee: Disk: $29.95 + $5 S/H; CD-ROM: $34.95 + $5 S/H
Publisher: Apogee Software Ltd.
P.O. Box 496389
Garland, TX 75049-6389
Telephone: 800.GAME123
System: IBM PC
Overall Rating: 9

If Beavis and Butt-head were to pick their favorite *Doom*-style game, *Rise of the Triad* (*ROTT*) would undoubtedly be it. Compared to *Doom*, *ROTT* features more violence, more levels, more weapons, more monsters, more bonuses and more improvements. Apogee seems to have been paying close attention to the gripes people had about *Doom*, as *ROTT*'s features list reads like a "most wanted" list taken from the Id offices. You can look up and down, your pistol never runs out of ammunition, saved games use an accompanying screen shot and you can actually blow up, puncture and incinerate just about everything in the game world. Errant bullets can shatter pottery, incinerate hapless foliage and leave smoking holes in just about everything. At the highest violence level, your enemies just don't die when you hit them. No, most erupt into a scarlet shower of blood and vital organs, with eyeballs and severed limbs whizzing past you. Some supposedly "dead" enemies will play possum until you get close enough, leaping up from their deathbed to give you one final blast of their Uzi. The registered version even includes five different characters you can use during play, including two women.

On my gripe list are the somewhat dingy and dull-colored graphics, and I did have some problems getting my AWE 32 sound card to work properly with the music in the game. The overhead map system is cumbersome and...well, just plain ugly. The current version (v1.0) requires the use of a dedicated server for network play, a requirement that Apogee says will be removed in the next release. Nitpicking aside, *ROTT* is *Doom* taken to the extreme. If *Doom* didn't have enough explosions and flying limbs for you, *ROTT* is your ticket to the best in virtual violence.

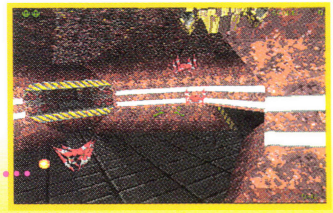


Rise of the Triad

Descent v1.0
Registration Fee: $39.95 + $4.50 S/H
Publisher: Interplay
5070 Santa Fe St.
San Diego, CA 92109
Telephone: 800.INTERPLAY
System: IBM PC
Overall Rating: 8

Easily the most unique of the three games reviewed here, *Descent* strays the farthest from the 3-D action gaming norm. Instead of restricting you to a life of scurrying around on the surface, *Descent* allows you to break the surly bonds of Earth and move through a virtual game world in three directions.

Here's the story: It's the 23rd century, and mining robots throughout the solar system have suddenly begun running amok, killing human workers and basically putting a crimp on the profits of the giant conglomerate that owns them. You're called in to eliminate the problem, and you soon find yourself at the controls of a tiny fighter craft in the depths of a lunar mine. Once the game begins, you'll immediately realize that *Descent* is quite a bit different from *Doom*. Movement is in three directions and on three axes, allowing unparalleled control over movement. That freedom of movement is a double-edged sword: On the positive side, you can fly anywhere you want to, racing through multileveled hallways as you fight off enemies from all directions. On the downside, that same freedom of movement translates into a more difficult control scheme. It's also easier to get disoriented, forcing you to think constantly in three dimensions.



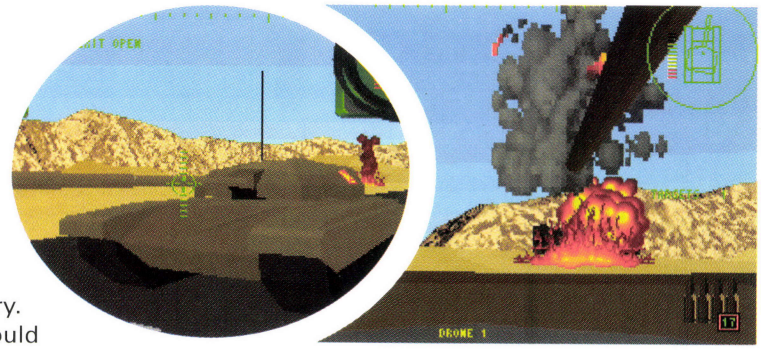
Descent offers support for network and modem play for multiplayer gaming. One nice feature of *Descent*'s network play is that players can leave and join the game at any time (unlike *Doom* and *Heretic*, which both force all players to start the game simultaneously). Support is also offered for just about every control device made, including the Thrustmaster, Logitech Cyberman and Advanced Gravis Phoenix game controllers. Interplay and Parallax should be given credit for exploring new territory, but I found the control method a bit more unwieldy than I would have liked. Throw in some goofy ship designs and a cumbersome save-game feature, and *Descent* narrowly misses the grade as a first-rate shareware experience. It's definitely worth a download, but you might want to look at *Heretic* or *Rise of the Triad* first.

Descent

preview

Tank Commander

by Mike Davila

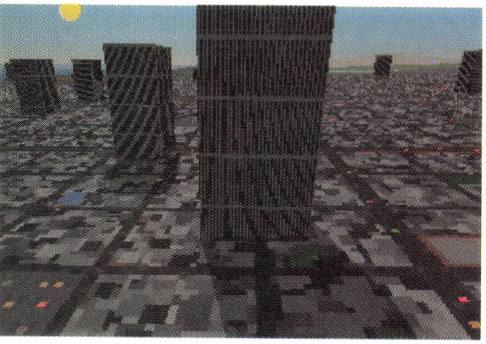


System: IBM PC
Publisher: Spectrum HoloByte
Developer: Domark
Available: Now

Domark in recent days has made a major effort to change its image from a secondary software publisher to a driving force within the industry. And its *Tank Commander* could have the brass spheres to change that perception. If it all looks familiar, you have a point. Following in the footsteps of NovaLogic's *Armored Fist*, but using a feature from past technology (polygons), this title seems to have a great deal of playability that goes beyond single-player usage.

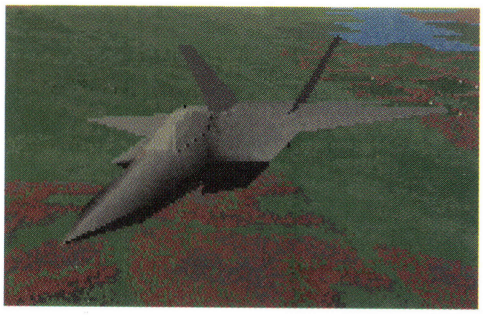
Tank Commander, as the name implies, is a tank simulation that uses 3-D ray-traced graphics in its visual delivery. The game has 40 missions and three theaters of operation where missions take place (Eastern Europe, Middle East and Third World). Players get to command their choice of T-74, M1 Abrams, Leopard and Challenger tanks. A major feature of *Tank Commander* that's being pushed by the publisher is its serial/network/modem compatibility.

Jetfighter III



System: IBM PC CD
Publisher: Interplay
Developer: Mission Studios
Available: Now

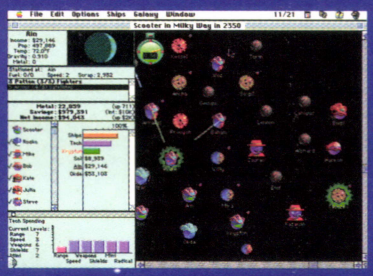
This latest revision of the popular *Jetfighter* series puts users in a jet cockpit of a politically correct United Nations strike force. Programmed in 32-bit assembly to optimize speed, *Jetfighter III* lets armchair pilots take control of either an F-16 Falcon, F-22 Lightning or F/A-18 Hornet. Some of the new features within the game include an improved graphics engine with texture mapping and transparent clouds. Also, there is a full range of view movement available from within the cockpit.



Jetfighter III has an amazing, 500-photograph on-line database of over 60 different aircraft and armaments. Full-motion video and expert commentary accent the game's database.

SPACEWARD HO!™

A GAME OF STELLAR CONQUEST



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DELTA TAO

CIRCLE #110 ON READER SERVICE CARD.

Reviews

HOW IT WORKS

Our reviews are the opinions of our freelance and staff writers. Games are rated on a scale of 1 to 10, with 10 being the highest rating attainable.

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Stamps of Approval

If you see either one of these stamped on a review, put down the magazine, go to your software store and purchase said game immediately.

PERFECT!
Excels in all categories. A milestone. These games are very rare.

RECOMMENDED
An overall great game. If you're an avid player of the genre, this game is a must-own for your library.

review

Litil Divil

COMPUTER PLAYER RECOMMENDED

IBM PC CD

by Zach Meston

Mutt faces off against Rush Limbaugh in a fight to the finish.

Litil Divil's storyline is silly in the extreme. You control Mutt, a cute li'l demon who's been sent by his fellow Divils to explore the Labyrinth of Chaos and find the Mystic Pizza. The Labyrinth is a huge, winding maze of passageways lined with booby traps: pits in the floor, flamethrowers in the walls and falling pianos (!), among others. The automap feature shows passages and doors, but not traps, so you need to keep a close eye on your surroundings.

Movement through the Labyrinth is presented in a smooth-scrolling, 3-D perspective that rotates left and right when you turn around corners. When you turn around 180° and walk in the opposite direction, the screen doesn't rotate, but instead shows Mutt walking "out of" the screen. This silly design flaw makes it all too easy to bumble into traps and lose energy from the all-important life gauge that runs along the bottom of the screen. The gauge slowly decreases even when Mutt is just standing still, so it's important to move quickly through the Labyrinth—but not so fast that you set off trap after trap.

The majority of all the puzzles in *Litil Divil* are action-oriented, requiring hand-eye coordination instead of very deep thinking. If an item is needed to solve a certain puzzle, and you have it in your inventory, it is used automatically.

Other puzzles require a bit more brainpower. Example: A mermaid sings musical tones, which you have to repeat by jumping onto one of three nearby fish, each of which squirts out a different note. Still, even the brainy puzzles require a certain amount of joystick jockeying; we're not talking *Ultima* VIII-type difficulty, but players who detest action should steer well clear.

What really makes *Litil Divil* such a joy to play is its sense of humor. Almost every animation and puzzle sequence made me chuckle or laugh out loud—not easy to do when you're as bitter and jaded as I am. (Giddingit) The light tone even makes it into the music, which is some of the kookiest stuff I've ever heard pumped out of my General MIDI board.

The verdict: *Litil Divil* is one of the best IBM PC action/adventure games since *Prince of Persia 2*. The humorous touches, the wide variety of puzzles and the challenging difficulty level combine to make an extremely pleasant gaming experience. I dig it.

Take your hard-earned gold to the shop and go on a shopping spree.

Editors' Ratings
CHRIS: 8 Good, clean cartoony fun!
JEFF: 8 Cute and clever.
MIKE: 8 Great combo of genres.
DON: 6 It's as frustrating as it is cute.

OVERALL
10
9 PLAYABILITY
8 MUSIC, SOUND EFFECTS, $ VALUE
7 GRAPHICS, ORIGINALITY
6
5
4
3
2
1
N/A

Fall into one of the numerous pits in the Labyrinth and Mutt takes a moment to cuss you out.

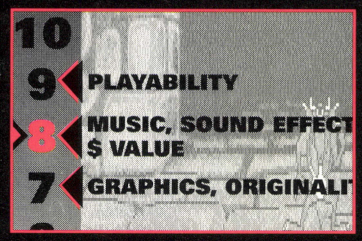
TECHBOX
Price: $49.98
Available: Now
Genre: Action/Adventure
Media: Compact Disc
Developer: Gremlin Graphics
Publisher: Philips Interactive Media
11111 Santa Monka Blvd.
Los Angeles, CA 90025
Phone: 800.824.2567
System Requirements: Philips CD-I or IBM PC 286 With CD-ROM Drive, VGA Graphics Card, MS-DOS 3.0, Four Megabytes RAM, 30 Megabytes Hard Disk Space
Contents: Traps, Action-Oriented Puzzles and Mystic Pizza

52 COMPUTERPlayer October

Summary Paragraph

It all ties together here, where we issue our final verdict and tell you honestly if it's a dog or a *Doom*.

Ratings Categories



GRAPHICS: This is where we look at things like animation, background and character art, color palette, scrolling, resolution, etc.
MUSIC: Here we evaluate those wonderful musical scores.
ORIGINALITY: A look at the effort that was put into creating a unique gaming experience. Same old just doesn't cut it here.
OVERALL: This rating takes into account all of the pluses and minuses of the game. This overall rating is **not** an average of the other scores.
PLAYABILITY: Ease of game's interface, enjoyment of the task involved, control mechanism and replayability all factor in here. As a single factor, playability is the game's most important aspect.
SOUND EFFECTS: Located on the side of the human head, ears play a big part in evaluating this nonmusical aspect of the game. Creating an atmosphere is crucial.
$ VALUE: We'll tell you if the particular game is worth the hard-earned dollars that you might pay for it. With games running anywhere from $20 to $80, you might find this rating indispensable.

TECHBOX

Important stuff you need to know about the game, including hardware requirements, developer, publisher and price. You'll even discover some of the game's active ingredients.

Editors' Ratings

In this conspicuous black box, the editors of COMPUTER PLAYER give their second opinion about the game in question. Whether the review is by a freelancer in a faraway land or written here in our humble offices, chances are not everyone is going to agree on everything.

For example, Chris Gore hates role-playing games, Ron Dulin has a general distaste for sports games, Jeremy Berg has a fear of flight-sims and Mike Davila likes just about anything with an iota of quality. But that's why we call him "softie." Actually, we call him "Davila Gorilla," but that's another story.

U R Lance

U go to the

2 fix a-

U find that the

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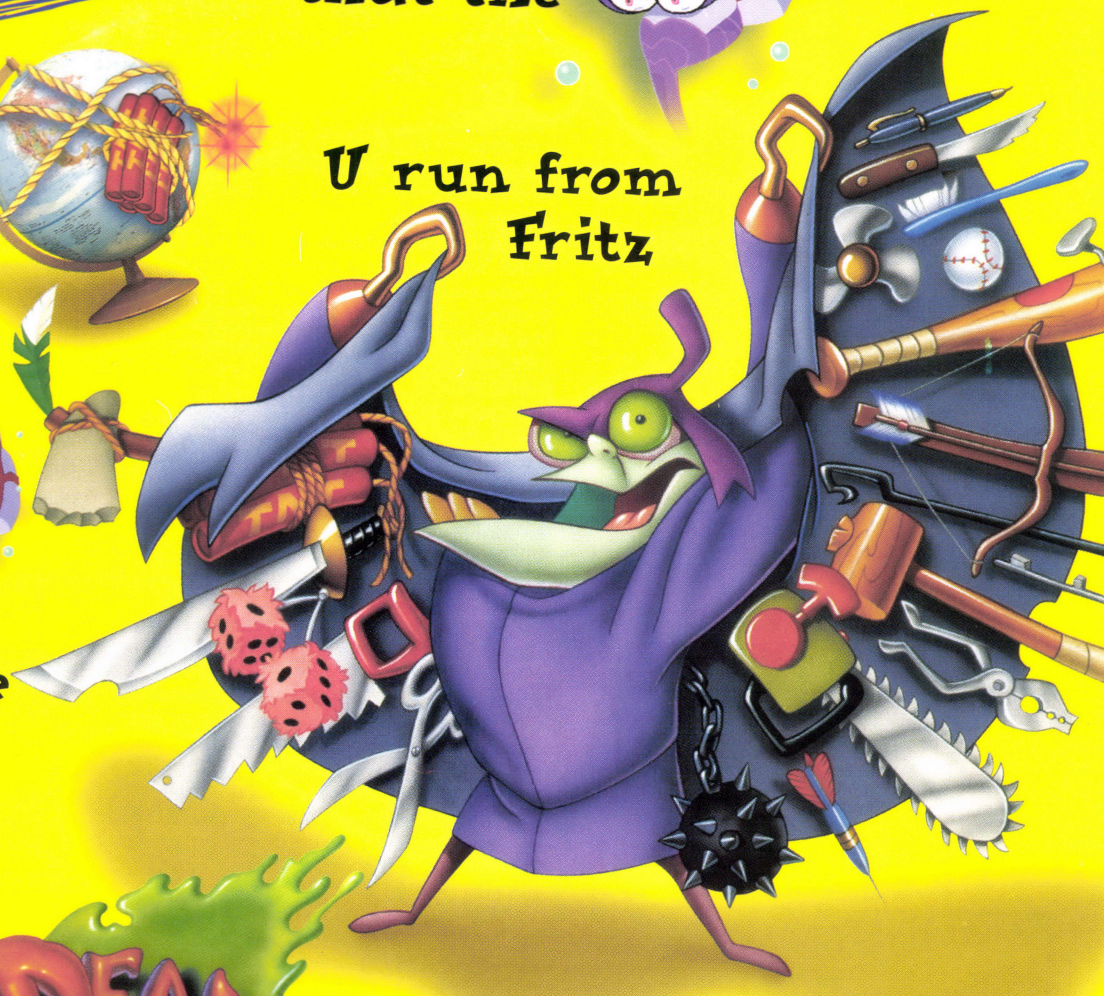
U run from Fritz



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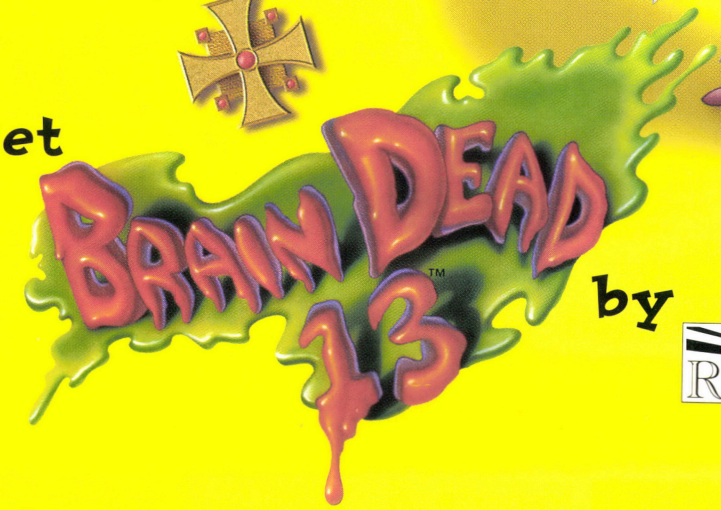

by

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CIRCLE #111 ON READER SERVICE CARD.

review

IBM PC CD

by Dominic Gonzales

Air Havoc Controller

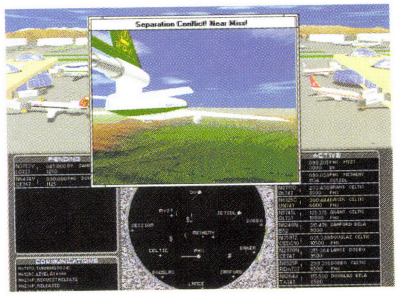
Have you ever wondered how an ATC feels when a flight crashes on his/her shift? Why would you want to? *Air Havoc Controller* employs beautiful 3-D graphics to make an endlessly pointless game.

The last thing the CD gaming world needs is a flight simulator where the object is to land airplanes...or pay the graphic consequences. *Air Havoc Controller* puts you into the hot seat, where your vigilance and awareness is vitally necessary to keep planes in the air.

As if a gamer needs this type of pressure! Your turf is an airfield in Arizona, where you keep an eye on an innocent-looking runway. The havoc takes place in the skies. You must coach planes into take-offs, reassign flight paths to avoid collisions, adjust altitude and speed variables, and hand off planes to their destination airfields. All this happens by watching your radar screen and making sure that the blips don't go *bloop*.

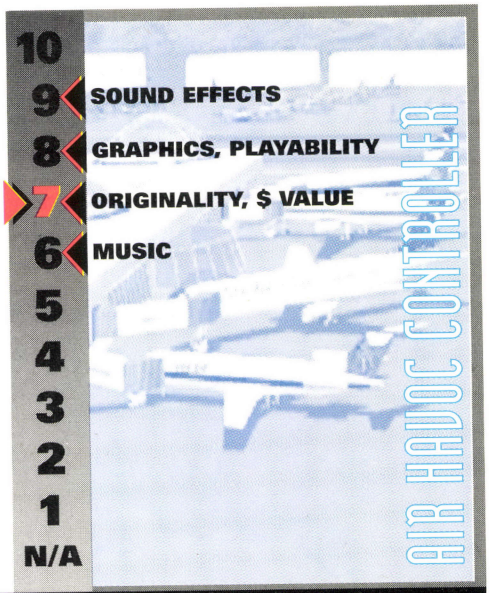
Pretty static stuff, even with the inclusion of spectacular 3-D graphics of planes taking off, planes landing...and many more of planes crashing into mountains, colliding in midair and bursting into flames because of faulty landing gear. All in a day's work for this CD. And I haven't even mentioned that you can get strafed by crazed jet fighter pilots. Besides these video clips, however, the game is as exciting as...well, as watching a radar screen for eight hours. You end up wishing that Reagan would come in and lay off the whole union. (What's that you say? He did it once already?) And sadly enough, you start crashing planes on purpose just for the sick thrill of it.

The only thing that might stop you is the realistic sound effects, especially the one of hundreds of people screaming as they become permanent standbys. A couple of scenes like that and you suddenly have the urge to take the train more often. *Air Havoc Controller* lets you vary the number of planes in the sky but doesn't let you change airfields, which is disappointing. There are a couple of airports that just beg for a direct hit.



Another consideration before you take off into this wild, blue yawner: It's a power-hungry CD. Please make sure that you're not running this on anything short of a 486/66MHz machine. It slows down the game play considerably. And to make things more realistic, why not have several cups of coffee, a carton of cigarettes and about three hours of sleep? Then you can really experience the joy of a high-pressure *Air Havoc Controller*'s job.

And sadly enough, you start crashing planes on purpose just for the sick thrill of it.



TECHBOX

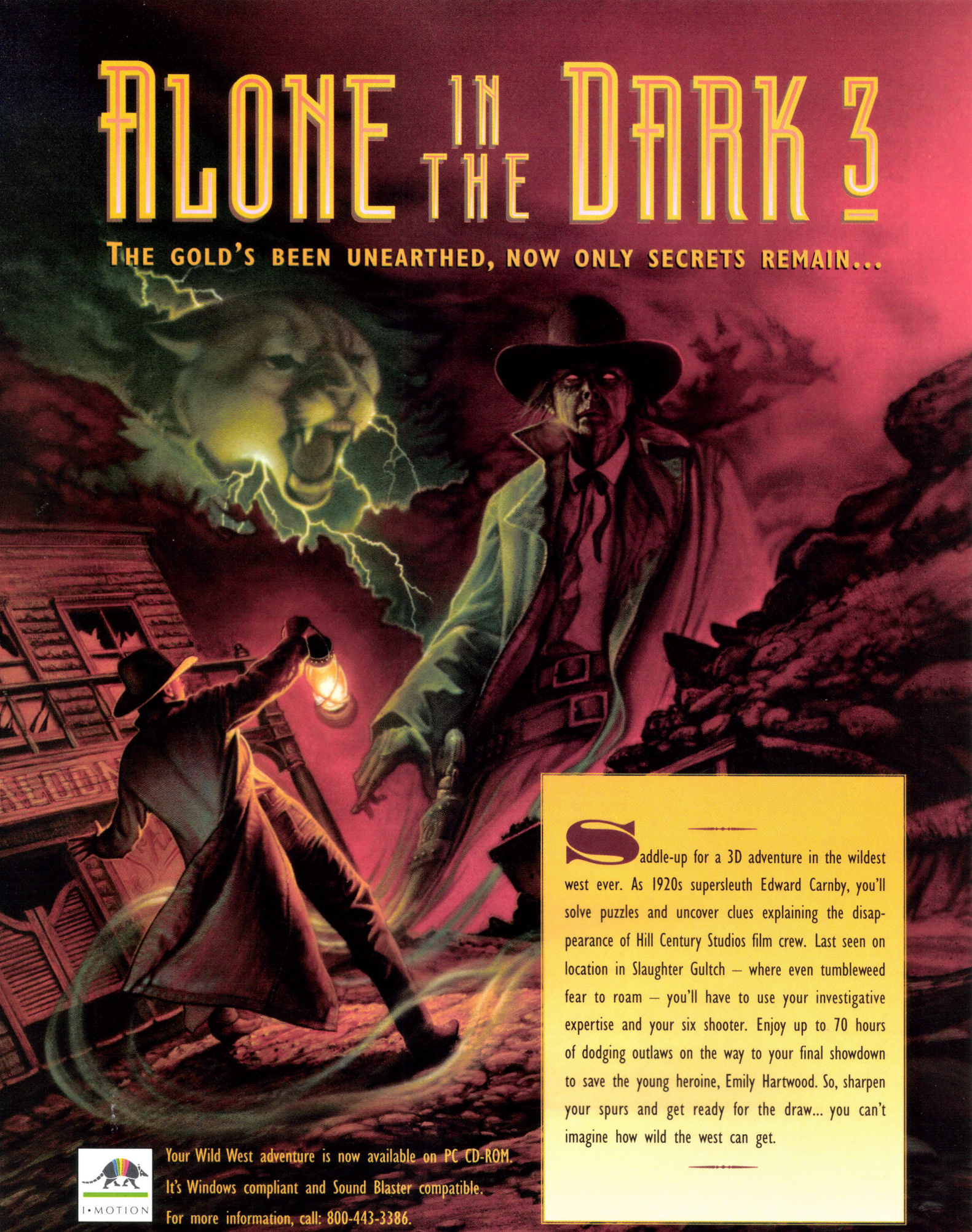
Price: $49.95
Available: Now
Genre: Simulation
Media: Compact Disc
Developer: Rainbow America
Publisher: Trimark
2644 30th St.
Santa Monica, CA 90405
Phone: 310.314.3069
System Requirements: IBM PC 486, 33MHz
Windows 3.1, CD-ROM Drive
8 Megabytes RAM
Contents: *Airport 1975* With an Attitude; Crash 'n' Burn, Baby

Editors' Ratings

CHRIS: 8 *Makes air disasters fun again!*
JEREMY: 8 *I'll play it just for the crashes.*
MIKE: 7 Airport 1995 *on CD.*
RON: 5 *I'll never fly again.*

ALONE IN THE DARK 3

THE GOLD'S BEEN UNEARTHED, NOW ONLY SECRETS REMAIN...



Saddle-up for a 3D adventure in the wildest west ever. As 1920s supersleuth Edward Carnby, you'll solve puzzles and uncover clues explaining the disappearance of Hill Century Studios film crew. Last seen on location in Slaughter Gultch – where even tumbleweed fear to roam – you'll have to use your investigative expertise and your six shooter. Enjoy up to 70 hours of dodging outlaws on the way to your final showdown to save the young heroine, Emily Hartwood. So, sharpen your spurs and get ready for the draw... you can't imagine how wild the west can get.

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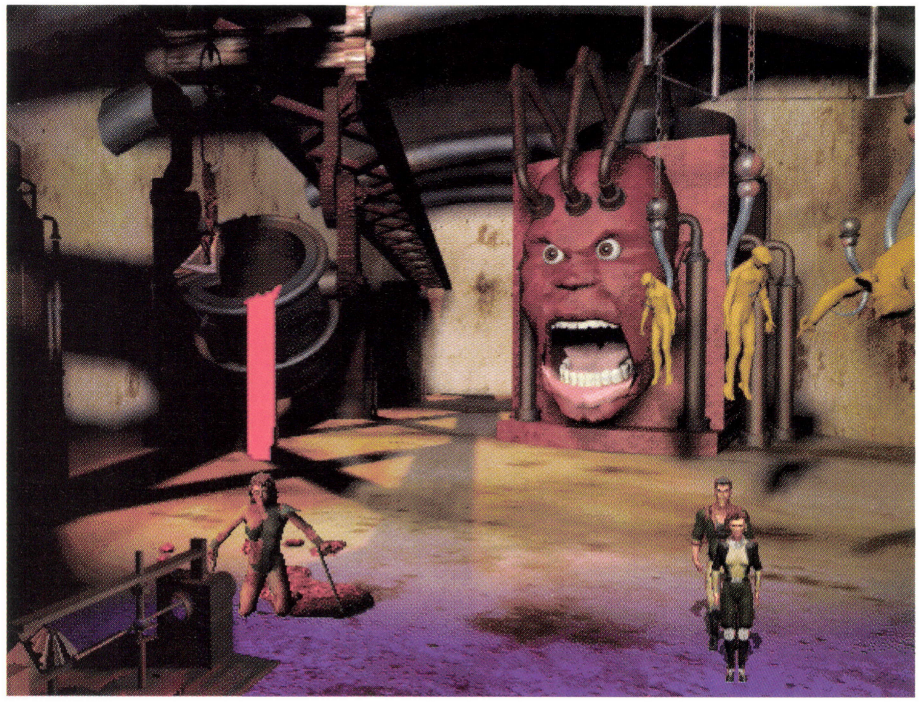
review

IBM PC CD

Hell:
A Cyberpunk Thriller

by Jeremy Berg



Hell is a straightforward example of a graphic adventure; the player travels through the game solving an array of puzzles.

TECHBOX

Price:	$79.95
Available:	Now
Genre:	Graphic Adventure
Media:	Compact Disc
Developer:	Take 2 Interactive
Publisher:	GameTek Inc. 2999 NE 191st St., Suite 500 N. Miami Beach, FL 33180
Phone:	305.935.3995
System Requirements:	IBM PC 386 33 MHz or Better CD-ROM Drive VGA Graphics Card 560 K Memory Free 20 Meg Hard Drive Space
Contents:	Puzzle Solving, Great Graphics, Smart Story, Tons of Adventure and Some Cheesy Hollywood Actors

Anticipation. It can truly kill a game, and, as a matter of fact, it almost did just that to *Hell: A Cyberpunk Thriller*. Over the past six months, this game appeared in almost every gaming periodical across the country. Needless to say, when I finally sat down and began to play the game, my expectations were at an all-time high. I was expecting something absolutely incredible. Unfortunately, I shouldn't have set my sights in the stratosphere, because *Hell* didn't deliver the goods entirely. Something in the shipment was missing. Though it was far from incredible, it still proved to be a very good game. It had everything that a product should have: an intriguing storyline that held your attention throughout your adventure, a slew of beautifully 3-D rendered graphic images and enough challenging game play to keep you entertained for hours—and hours and hours and hours....

A Cyberpunk Thriller was the perfect choice as a subtitle for *Hell*. The game takes place in Washington, D.C., in the year 2095, only now the government is being ruled by a bizarre political party called the Hand of God. All forms of order have been destroyed by the Hand, and certain important individuals have been imprisoned in Hell. It turns out that Hell is now used as a futuristic penal system. You play either Gideon or Rachel, both of whom are investigators for a group called the Artificial Reality Containment (ARC).

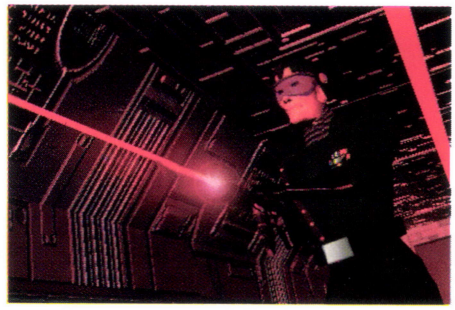
Hell is a straightforward example of a graphic adventure; the player travels through the game solving an array of puzzles. In a nutshell, you travel throughout different locations in the city, talking to as many people as possible and obtaining the information you need. Most of the information will be beneficial and some will be pointless, but you'll need to listen to every

word because many of the answers to the puzzles lie within the conversations. The game is filled with over 40 puzzles, ranging in difficulty from extremely easy to unbelievably hard. For instance, all of the passwords needed to bring about certain characters or open doors are a piece of cake; all you have to do is listen. However, since this is a "cyberpunk" thriller, a tremendous amount of code-breaking is needed to advance. As the game progresses, you'll make endless journeys to the depths of Hell until you've freed all of the captives and revealed the truth about the Hand of God.

Hell is definitely an entertaining adventure game that will leave you satisfied upon completion. However, as entertaining as it might be, *Hell* does have some major downfalls. First and foremost, it is painfully clear that this game was rushed for an immediate release. Although the background graphics are gorgeous, the foreground images and the character close-ups leave a lot to be desired. During the conversation pieces of the game, the same character images are used over and over again, with only the backgrounds changing. I must have seen Gideon scratch his chin over 200 times and Rachel fold her arms almost as much.

Another problem was one that I discovered in the very first room of the game. For hours, I tried to find the next room, but always came up empty. It was just by dumb luck that I figured out that you travel to different locales by clicking on the highlighted name on the D.C. map. This might sound like an easy function, but, trust me, it's not clear at all in the manual. It almost made me want to stop playing the game right then and there.

Since *Hell* does star Dennis Hopper, Stephanie Seymour, Grace Jones and Geoffrey Holder, I thought I might as well mention their presence in the game. Truthfully, their performances were all bad, solidifying my thinking that *no* Hollywood actor should be involved with a computer game. All of their deliveries were offered in a monotone that succeeded in giving the game a sluggish feel.



Despite the couple of minor downfalls, *Hell* is still one of the better games released in the past few months. Lush and ominous graphics, challenging game play and a unique storyline help make *Hell* a well-above-par gaming experience. If they had only spent a few more months fine-tuning it, then perhaps we would have been onto something truly memorable.

Editors' Ratings

JEREMY: 8 *Despite the flaws, it's still worth it.*
CHRIS: 7 *Cult celebrities, gorgeous graphics, solid adventuring.*
MIKE: 7 *Now if only Hell were this easy to live in.*
RON: 7 *A great game with some tragic flaws.*

review

Dragon Lore

IBM PC CD

by Alfred Giovetti

Dragon Lore is a look at what the future holds for graphic adventures.

I admit it. I like this game. Any game that gets my wife, my eldest daughter and her boyfriend to sit in front of the computer to watch me play *has* to be a winner.

Dragon Lore is an ultrarealistic, first-person perspective adventure set in a 3-D world equally as brilliant as those of *Myst* and *The 7th Guest*. Generated with *3-D Studio*, the game utilizes an artificial voxel graphics landscape, complete with an inn, house, barns and an immense nine-floor castle.

The plot: Werner, the son of Axel von Wallenrod, founder of the 16 dragon knights, has spent the last 18 years in the care of a local farmer. While Werner was mending buckets, collecting firewood and tending the cow, his father was murdered by a sworn enemy in violation of the Pact of Peace. Werner must now reclaim his castle from enchantment, avenge his father's death and secure a majority of votes from the 12 living dragon knights to reinstate his family's place among the knights.

Game play is a mesmerizing combination of almost full-screen, rendered, third-person, 3-D animation and first-person, 3-D, fully interactive screens, with hot spots and naturally articulated and animated people and creatures. The intelligent dragon cursor selects the appropriate action for the screen hot spots, eliminating the need to select from a list of actions or cursor types. Clicking on a character brings the character close enough to show only head and shoulders, with professional voice actor full human speech that is, unfortunately, not synchronized with the moving lips and is without simultaneous text display. Clicking on a character with a weapon equipped immediately initiates combat, another awkward interface feature that takes time to master.

Combat is real-time within the interactive environment, where the dragon cursor is used to aim and the weapon continues to swing as long as the right mouse button remains depressed. Knowing when and when not to fight is essential, since many characters cannot be killed and will only kill Werner. Survival is the reward of discretion and prudence, a unique concept in adventure games.

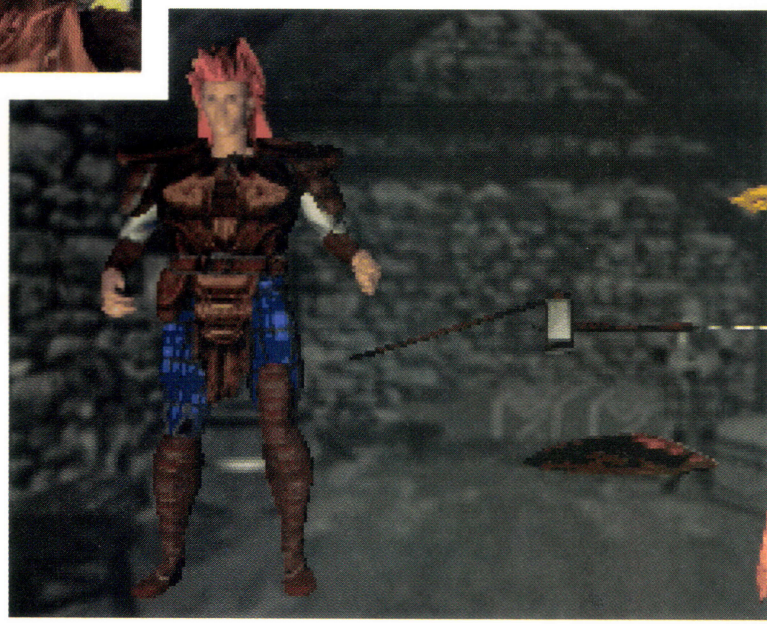
Clicking in the upper left-hand corner brings up the unusual 16-item inventory, including a full character torso on which to hang items in paper doll fashion. Items disappear when they are no longer useful, and

TECHBOX

Price:	N/A
Available:	Now
Genre:	Graphic Adventure
Media:	Compact Discs (two)
Developer:	Cryo
Publisher:	Mindscape 60 Leveroni Court Novato, CA 94949
Phone:	415.883.3000
System Requirements:	IBM PC 486 DX, 33 MHz or Better 1 Meg SVGA Graphics Card Double-speed CD-ROM Drive 600 K Free Conventional Memory 2 Megabytes EMS Memory 8 Megabytes Hard Disk Space
Contents:	Trolls, Dragon Knights, Undead, Dragons, a Cow and Two Dogs

items dropped usually can be picked up again. One problem is that dropped items sometimes fall into areas inaccessible to the character, or bounce into another nearby nonplayer character, who quickly disposes of the main character. I was killed about 40 times before I mastered the art of handling objects. The auto-map and teleport spells relieve the burdens of travel, but, unfortunately, these items are only useful very late in the game. Leading or carrying the cow and dragon hatchling from place to place brings up an unmoving graphic of them in the left of the first-person display. Fences and rock formations keep you on the straight and narrow path toward the adventurer's conclusion, with few alternative puzzle solutions, diverting side plots or parallel plot pathways. The story is quite short, taking about six hours to complete once all the logic and treasure hunt-like puzzles are solved.

While *Dragon Lore* can be referred to as a graphic adventure, it does not have the character advancement of a role-playing adventure. The statistics of health, spell power and violence-wisdom alignment are represented as bar graphs without reference to numeric value. Adventure gamers are divided on the issue of bar graphs and numeric values, and, while some will be pleased with this treatment, others will certainly be upset by the lack of any numeric values.



Dragon Lore was awkward to play, and the alien interface took a long time to get used to; some may never master it. Some puzzles, like those in other European games, put together a long list of seemingly unrelated events solvable only through trial and error. One very obscure puzzle required you to put flint to sulfur, flame to stick, stick to bird, producing four ash piles, apply four balls to ash, click bird, get talon on string, put talon on string through hole in pot from floor above and get key hanging over bird. Without individual music, speech and effects volume controls, annoying sounds could only be eliminated with video card or speaker volume controls. The brief manual had little to do with the game, but was nevertheless interesting.

While *Dragon Lore* isn't perfect, the high-resolution, *3-D Studio* graphics, almost full-screen animation, full speech, fully orchestrated movie-quality musical score and sound effects take us a little closer to the perfect multimedia game.

Editors' Ratings

MIKE: 9 *Finally, a new look for an old genre.*
CHRIS: 8 *This game could convert someone who hates RPGs.*
JEREMY: 7 *Looks can be deceiving.*
RON: 7 *Beautiful, but too simplistic.*

review

IBM PC CD

by Alfred Giovetti

Inferno:
The Odyssey Conti

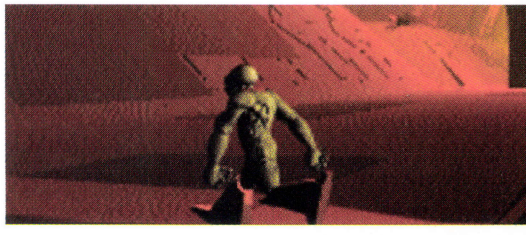
Inferno suffers from many of the same flaws that afflicted Ocean's earlier release, *TFX*.

Somewhere in space, a futuristic space battle unfolds with fighters, capital ships and alien bases on a multitude of far-flung planets. As usual, the fate of the universe rests in the hands of one remarkable, outnumbered, lone human pilot and the superior technology of his space fighter craft. The alien menace is a grotesque, biological monstrosity with glowing-red bug-eyes, foot-long claws and fangs and green, scaley skin over bulging muscles. Our hero has a bodybuilder's physique, slightly concealed by a skintight, flesh-colored tunic complete with protruding veins, all capped off by a young, handsome face.

Inferno is a flight simulator, and it's also the name of the very small, 8x7.5-meter, 14,000-kg, human, single-seat, advanced interstellar fighter, which is the only ship that can be piloted in the game. Even when skimming a few feet off of the surface of a planet, the Inferno fighter is not subject to the constraints of gravity and needs no rudder controls, due to the "Antigravity Amplifier" drive that nullifies gravity.

Inferno can be played in three modes: The "director's cut," which is similar to a fully detailed campaign mode with continuity of events; "evolutionary," which lets the pilot control the outcome of the battle by examining the planetary map; and "arcade," which is the easiest setting and involves a quick entry and exit from mini-campaigns for the control of a single planet. The more than 700 preprogrammed missions with three separate modes add up to 16,000 possible game play permutations, providing high replay value. *Inferno* does not have the intricate difficulty matrix seen in other flight simulators that allow you to set the artificial intelligence of opponents, weapons loads, shield efficiency and ship vulnerability, making *Inferno*'s learning curve very steep and possibly inaccessible to those without highly developed flight simulator skills.

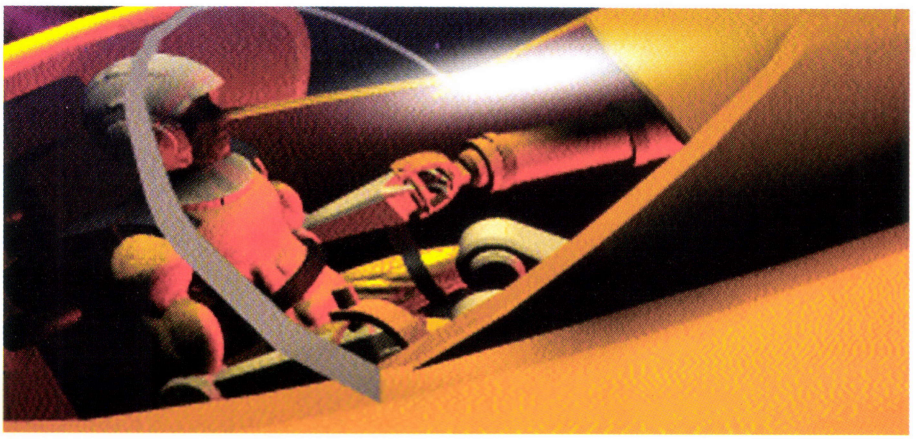
Inferno has an impressive list of controls. Ten function key views control the slick and



TECHBOX

Price: $59.95
Available: Now
Genre: Futuristic Flight Simulator
Media: Compact Disc
Developer: Digital Image Design
Publisher: Ocean America
1870 Little Orchard St.
San Jose, CA 95125
Phone: 408.289.1200
System Requirements: IBM PC 386 DX 33 MHz or Better
Double-speed CD-ROM Drive
500 K Conventional Memory
2 Megabytes EMS Memory
9 Megabytes Hard Disk Space
Contents: Ugly, Abhorrent Aliens, Poor Grammar, Bad Spelling and One Heck of a Good Hero

ues



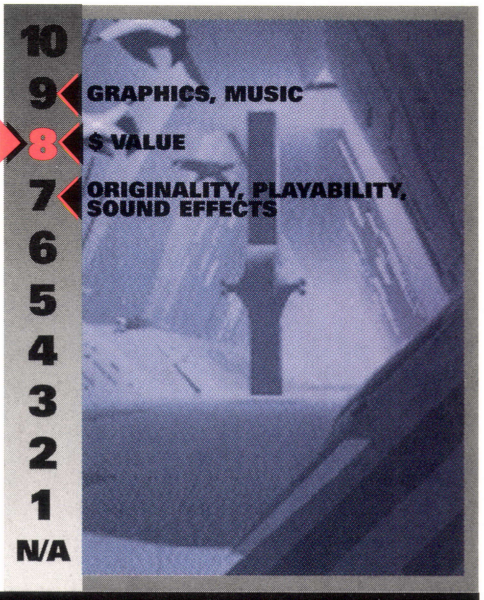
functional, invisible and virtual cockpit, target lock and panning modes. The Navcom in-flight zoomable map, which will permit in-flight way point setting, is a great improvement over the *TFX* in-flight mapping system. Three autopilots assist with combat, docking and way points, and leave the controls active to change trim while flying—a very nice feature that makes it easier to use the weapons, which, unfortunately, do not lead targets correctly in combat.

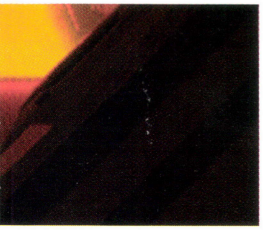
Inferno has an impressive list of 16 weapons and features, including lasers, torpedoes and shields. Combat pods scattered about the battlefield reload weapons, special shields, turbo speed boosters and regeneration chemicals. Each pilot has a maximum of three regenerations, but can increase these by picking up enemy regeneration chemical pods, which are essential to surviving the very lethal environment. Maneuvering into ships and bases to defend or destroy can be very difficult and often lethal, and mastering this part of the game was the most difficult.

Silicon Graphics was used to produce the cut-scenes. British voice actors provide the nonsynchronized full human speech. Polygon mapping exteriors are functional, but appear faded. Alien Sex Fiend, a popular British cult band, composed 70 minutes of CD-quality music for the game. Scrolling, graphics and animation are smooth and without glitches or frame-rate problems. Sound effects were unremarkable but functional in punctuating the action. A 25-page, three-color comic book is interspersed with technical information in the short, 44-page user's manual.

Martin Kenwright founded Digital Image Design (DID) in the suburbs of Liverpool, England. The business has expanded from a one-man operation to one that is so large and so busy that Martin is often difficult to catch up with. DID created the games *F-29 Retaliator* and *TFX: Tactical Fighter Experiment*, and is also one of the government contractors producing the Eurofighter Simulator.

***Inferno* is very similar to *TFX*, which was the prior flight simulator produced by the DID team headed by Martin Kenwright. Both are flight simulators with advanced features and controls in a virtual environment that includes ground-strike and dogfight missions, multiple weapons, an ultrarealistic, high-resolution 3-D landscape, fully animated cut-scenes of an "interactive soap opera" similar to those in *Wing Commander II* and multiple modes of play. Unfortunately, many of the deficiencies of *TFX* are repeated in *Inferno*: bland, washed-out coloration of planet landscapes, a poorly written and too-short manual when compared with those of MicroProse and Spectrum HoloByte, incomplete, cryptic briefings and nonstandard and occasionally unresponsive controls.**



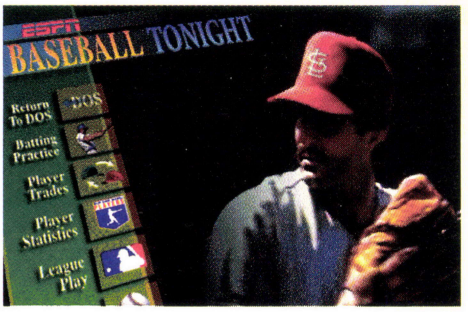


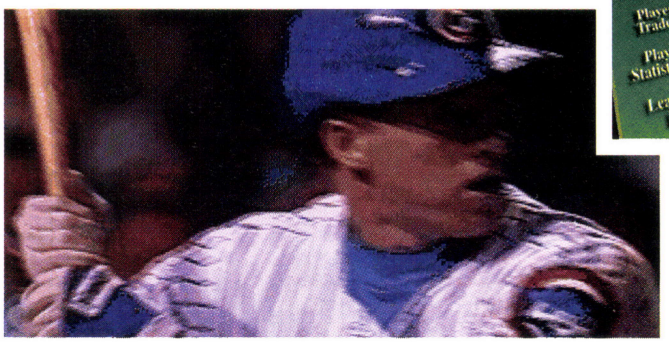
Editors' Ratings

JEREMY: 8 *It doesn't go down in flames.*
MIKE: 8 *Outstanding looking, but could use improvement elsewhere.*
RON: 6 *Flawed, but fun flying.*
CHRIS: 5 *Great eye candy, but plays poorly.*

review

ESPN Baseball Tonight





IBM PC CD

by Zach Meston

ESPN Baseball Tonight uses FMV segments to enhance its visual elements.

Sony Imagesoft has been cranking out ESPN-endorsed sports games for the video-game consoles over the past year or so, and the reaction so far has been a unanimous "ehhh." It's not that the games have been particularly bad; they just haven't been very good. Such is the case with *ESPN Baseball Tonight*, Sony's first computer product, which gets quickly lost in the horde of mediocre IBM PC baseball games.

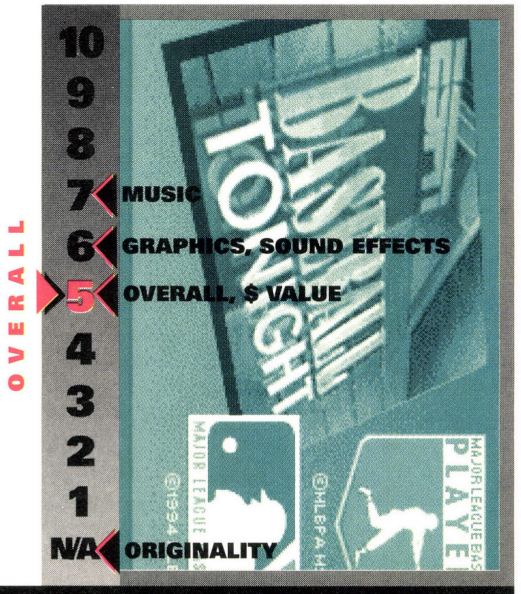
From the moment you boot it up, it's obvious that *ESPN* has no lack of features. From the main menu, you can select Batting Practice, Player Trades, Player Statistics, League Play or Play Ball. Batting Practice lets you match up any pitcher and batter in the major leagues and place them in any of the game's included stadiums. (Most of them are based on real-life stadiums, although a "Generic" stadium is also included.) Player Trades lets you shuffle players from one team to another. Player Statistics lets you check out both the player's real-life and game-accumulated stats.

League Play lets you simulate an entire season; both the '93 and strike-shortened '94 season stats are included. You can also structure your leagues with one, two or three divisions; the three-division mode uses the West, Central and East groupings that went into effect last year. *ESPN* is very quick at auto-playing an entire season, able to blitz through a simulated 162-game season in three to four minutes.

Where *ESPN* fails to impress is, as you might expect, on the field. The batter/pitcher graphics are weak, and the pitches are thrown and controlled arcade-style, meaning that you can throw unnatural pitches that start moving in one direction and then move the opposite way. The view of the field never changes from a bit-too-low perspective behind home plate, only shifting left and right to follow the ball. But what's really missing from *ESPN* are all the neat little touches to be found in top-of-the-line baseball games—close-up pictures of the players' faces, smooth animations, stuff like that.

ESPN's graphics and animation are strictly average, using SVGA graphics for the menu screens and plain ol' VGA for the game itself. (If you've seen the knockout visuals of *Front Page Sports Baseball* or *Hardball 4*, you will be seriously underwhelmed.) The CD music is good, but the sound effects are only so-so. There's also digitized play-by-play commentary by Dan Patrick, an ESPN sportscaster with a TV personality so smug and smart-assed that you wish you could reach through the screen to slap him upside the head.

With the healthy abundance of IBM PC baseball games, it takes something special to stand out from the pack, and *ESPN* simply doesn't have it. If you're a die-hard baseball fan—even after all the crap you've been put through by the money-grubbing owners and players—you're better off with *Front Page Sports Baseball*, *Tony LaRussa Baseball II* or *Hardball 4*. *ESPN* is, to quote my pal Dan, a "whiff."

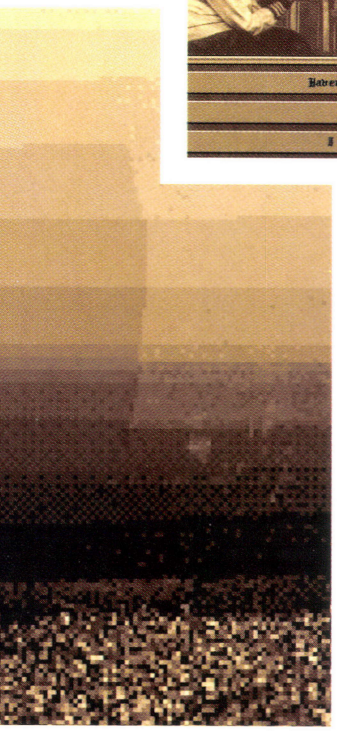


Editors' Ratings

CHRIS: 6 *Lots of great FMV.*
MIKE: 6 *Loads of features, bad play.*
JEFF: 5 *No home runs here.*
RON: 5 *As fun as the last baseball season.*

TECHBOX

Price:	N/A
Available:	Now
Genre:	Sports
Media:	Compact Disc
Developer:	Stormfront Studios
Publisher:	Sony Imagesoft 2400 Broadway, Suite 510 Santa Monica, CA 90404
Phone:	415.655.8000
System Requirements:	IBM PC 386, 33 MHz or Better Super VGA Graphics Card 4 Megabytes RAM 5 Megabytes Free Hard Disk Space
Contents:	Strike-Impaired Statistics, Smart-Ass Announcers and Strictly Average Game Play



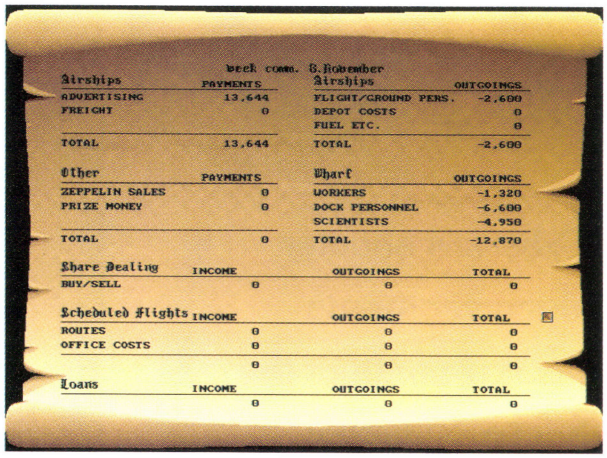
the game are forced to a week duration. This speeds up the pace, but it is as much a hindrance as a help. Sometimes when carrying freight to a destination, there are penalties associated with missing a deadline. Often, I had accepted a contract thinking there was plenty of time to stop in another city on the way. After landing in a city only a few days away, however, the turn forced the blimp to wait out the rest of the week there. Early in the next turn, the contract expired before I could deliver.

There are also problems with *Zeppelin*'s two forms of contract bidding, closed and open. In closed bidding, you send a guess about what price the purchaser wants, then hope for the best. Lacking are market analysis tools with which you can evaluate the current market and determine a reasonable bid. In open bidding, you and a competitor will simultaneously negotiate the price. Instead of making the determination based on your company's reputation and quality, *Zeppelin* dumps you into an arcade exercise in moving a bid icon lower than the competitor's. If you bid lower, you might still lose if the bid is too high for the customer. Getting the icon on the correct spot is tough because it is hard to control with the mouse. *Zeppelin*'s information displays are another irritation. Many of the readouts are ticker-tape displays, and when news is given, it feeds slowly across the ticker-tape field. This is a cute touch, but waiting for the end of the message becomes tiresome. Simple pop-up message boxes with the complete message would have been much easier to deal with.

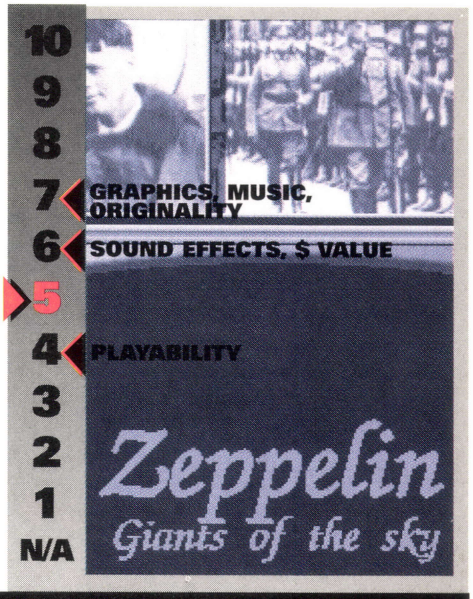
There's also the curious subplot regarding your love interest. When she's in town, you're supposed to flirt with her. It seems to be an important part of the game, but it is still a mystery to me whether or not she adds/subtracts any substantial prestige or funding.

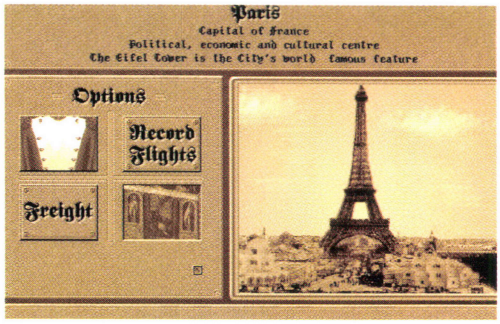
There are other little annoyances, like not being able to reverse a decision before you engage the next turn, and a lack of automation tools, except in running scheduled routes.

The finance screen is a place you'll frequently visit when checking on your stock investments and company spreadsheet.



***Zeppelin* definitely has some charm: The entire game is colored in sepia tones, giving it an old-fashioned look. Lively music accompanies the game. As you weave a path through the game, you are notified of when true historical events took place, lending a thread of *Forrest Gump*-like verisimilitude to your alter ego's existence. There is some depth in this product, and finishing a game can take weeks sitting at your IBM PC. Unfortunately, the design deficiencies are like rocks on your chair, making those weeks uncomfortable for all but the most dedicated.**





Editors' Ratings

MIKE: 6 *The Hindenburg was more exciting.*
JEREMY: 5 *This* Zeppelin *is full of Led.*
RON: 5 *Oh, the humanity!*
CHRIS: 4 *This game tends to feel like work.*

review

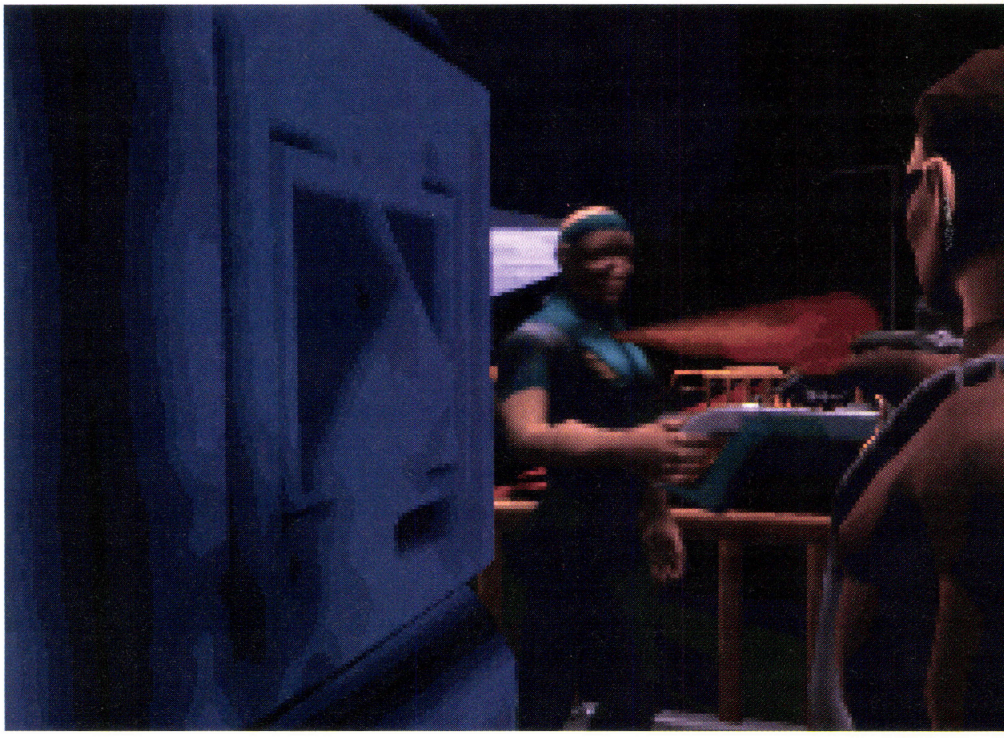
Cyberia

IBM PC CD

by Kevin McCann

COMPUTER PLAYER RECOMMENDED

Cyberia's shooter video segments display some of the best quality that you'll find in a computer game.

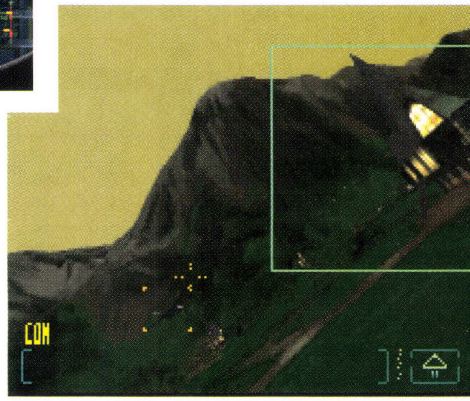


You're Zak Kingston, a convicted felon, and the only way to clean your record and start a new life is to perform a critical mission for the Free World Alliance against the Cartels. The plot sounds like a B movie premise, only this time *you're* in control with *Cyberia*, a high-speed shooter with a few puzzles sprinkled in for seasoning.

The shooter aspect of *Cyberia* makes up the bulk of the game, in which you simply aim and shoot while your TF-22 fighter takes care of the flying automatically, akin to LucasArts' *Rebel Assault*. The video, however, is much cleaner and sharper than *Rebel Assault*—or any other full-motion video shooter to date for the IBM PC. Besides resulting in gorgeous scenery and a solid feeling of flight, the targets are generally easier to see—which is important, because there are a lot of enemies that want to clip your wings.

While the shooter portion of the game supports the mouse and joystick, the mouse is clearly superior for precision shooting in the TF-22 fighter. The joystick, on the other hand, is considerably harder to control, since the aiming cursor is always trying to return to the center of the screen.

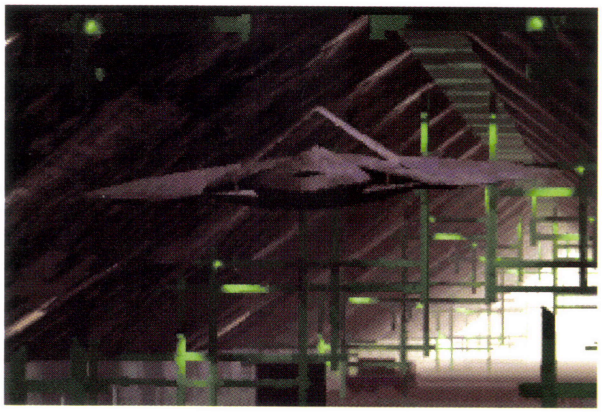
Enhancing the stages are the sound effects, from the blasts of fire to the frantic voice transmissions.



Not only do your shades look cool, but they have scanning capabilities to help with puzzle solving.

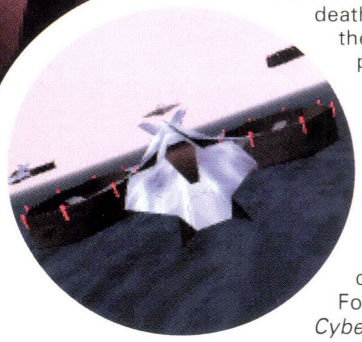
TECHBOX

Price:	$59.95
Available:	Now
Genre:	Shooter/Puzzle
Media:	Compact Disc
Developer:	Xatrix
Publisher:	Interplay 17922 Fitch Ave. Irvine, CA 92714
Phone:	800.969.GAME
System Requirements:	IBM PC 386, 33 MHz or Better Double-speed CD-ROM Drive 4 Megabytes RAM 3 Megabytes Hard Disk Space
Contents:	Fighters, Lasers, Explosions and Mediocre Puzzles



Musically speaking, *Cyberia*'s techno accompaniment matches and complements the game's overall atmosphere.

In an attempt to create a little more diversity, *Cyberia* also has stages in which you take Zak through various complexes solving puzzles. While the graphics are nothing short of stunning, the puzzle side of *Cyberia* is more of a detriment than anything else, unless you enjoy the "do this, die—do something else, die—try this, live," type of games. But since there are a number of cool death scenes, the designers probably wanted to make sure that everyone playing would see them all. How considerate. Fortunately, *Cyberia* has an automatic save system that is similar to passwords, but instead uses pictures of various parts of the game as you progress. This allows for quick loads close to wherever you may have last died. And die you will, for many puzzles are simply trial and error. Topping this off, *Cyberia* doesn't come with a reference card, only a short story explaining the premise, so it's a good idea to load up the README.TXT into your favorite word editor before playing.



The brighter side of the puzzle stages is that they manage to link the entire game together, creating a continuously evolving story rather than just jumping from one episode to another. Think of them as semi-interactive cinematic scenes. The advertisements for *Cyberia* picture it as an improved hybrid of both *Rebel Assault* and Virgin's *The 7th Guest* genres. While the former is certainly true, *Cyberia* is a far cry from *The 7th Guest* in the puzzle department. The only real puzzle is why they chose to compare the two in the first place.

If you didn't enjoy *Rebel Assault*'s linear path and interaction, then you probably won't care much for *Cyberia*. However, for the many who did have a blast with *Rebel Assault*, *Cyberia* is definitely worth a look. Excelling both graphically and in playability, *Cyberia* is a good exercise program for keeping your mouse-clicking fingers in shape while doing something destructive.

Keep in mind that yellow target boxes always indicate enemies, whereas blue can indicate friendlies. Be sure to read each mission objective carefully.

OVERALL

10	GRAPHICS
9	$ VALUE
8	PLAYABILITY, SOUND EFFECTS
7	MUSIC
6	ORIGINALITY
5	
4	
3	
2	
1	
N/A	

CYBERIA™

Editors' Ratings

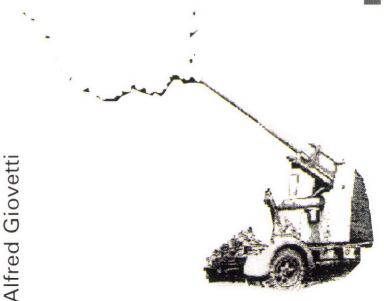
CHRIS: 8 *A truly beautiful adventure.*
JEREMY: 8 *An all-together great game.*
MIKE: 8 *Xatrix's first attempt is a quality title.*
RON: 8 *A handsome multigenre game.*

review

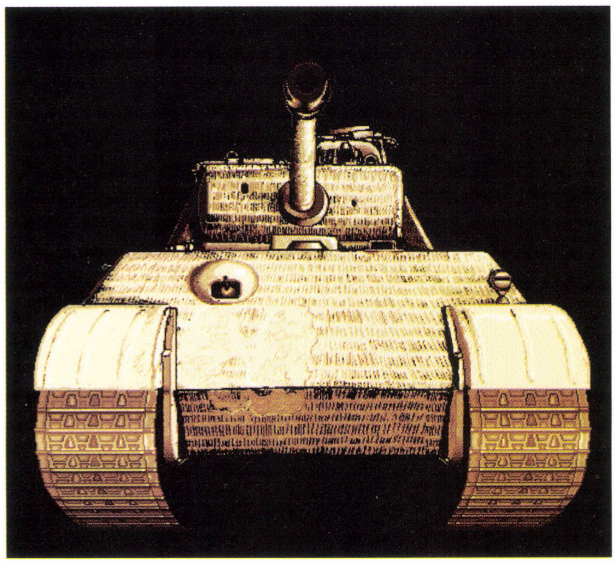
Operation Europe:
Path to Victory 1939-1945

IBM PC CD

by Alfred Giovetti



Operation Europe has several especially nice features not often seen in war games.



In 1939, the lightning war tactics of the high-tech German war machine thundered across Europe so easily that few thought anyone could stop them. The Germans quickly subdued Holland, Poland, Belgium, North Africa, France and parts of Russia. Only the greatest effort, technology and a little luck saved the Allied forces from annihilation.

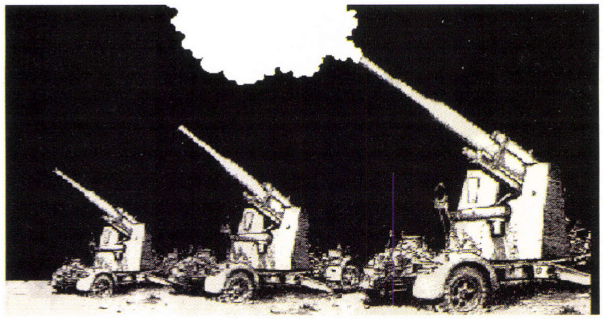
Koei first released *Operation Europe* on the Genesis, then ported the game almost intact over to the PC platform, with few enhancements. Players take the role of an Axis or Allied army commander with four armies under him. Like other Koei titles, each commander has a list of seven statistics that control performance under different circumstances. The one-hour game turns may be too short for many players, and those who choose to bypass the turns will become dismayed by repeated incursions into the all-too-deadly and remarkably large minefields.

Just investigating the effects of the 11 keyboard and mouse-controlled pulldown menus and their over 60 game functions should keep most players busy and fulfill their need for precise control over battlefield events. Some others may be dismayed by the lack of automatic features, requiring you to manually supply each unit one at a time. Units do not act on their own, but must be baby-sat through many routine functions.

While *Operation Europe* is advertised as having "extreme historical accuracy," many war-game enthusiasts will be disappointed, since the orders of battle, reinforcements, commanders, supply, air strikes, paratroop drops and special forces activities depend on a combination of chance and persistence, rather than historical fact. Six scenarios, which represent the diversity of theaters in the European conflict, include the Invasion of France, North Africa, Kursk, Normandy, the Battle of the Bulge and the Battle for Berlin. No linking together of the six scenarios is allowed.

Five difficulty levels, from very easy to very hard, provide challenge for any skill level, until the flaws in the artificial intelligence emerge. Bypassing fighting an all-out conflict in favor of going straight for the battle goals, or destroying poorly defended supply and engineer units, was very effective in confusing the enemy artificial intelligence even at the most difficult setting.

The overall battle is displayed on an aerial map of 80x80 miles, or a 24x24-mile



TECHBOX

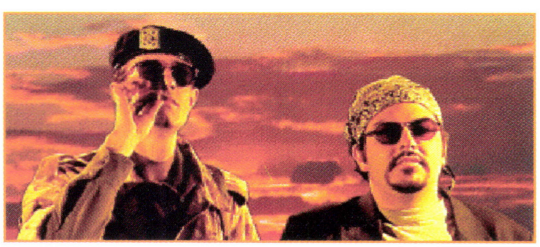
Price:	$59.95
Available:	Now
Genre:	Strategy
Media:	Compact Disc
Developer:	Koei
Publisher:	Koei One Bay Plaza, Suite 540 1350 Bayshore Highway Burlingame, CA 94010
Phone:	415.348.0500
System Requirements:	IBM PC 386 DX 33MHz or Better Double-speed CD-ROM Drive 540 K Conventional RAM 1 Meg XMS RAM 2 Meg Hard Disk Space
Contents:	Tanks, Repair Units, Special Forces, Paratroopers, Mines

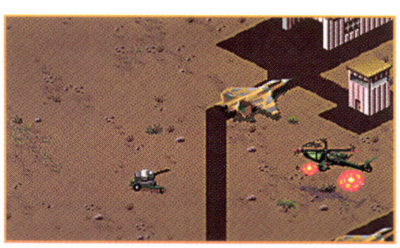
DESERT STRIKE
RETURN TO THE GULF

JUNGLE STRIKE
THE SEQUEL TO DESERT STRIKE™

One way, or another, you'll go...

Ballistic





Whatever the landscape, it's all deadly ground when you take on the maniacs of **Desert Strike** and its nerve-racking sequel, Jungle Strike.

In **Desert Strike** , Middle East madman General Kilbaba has put the whole world on the brink of war. You must fly a series of missions in your **Apache Attack** Helicopter and stop him using canons, **Hydras**, and **Hellfire** missiles. Choose your co-pilot and patrol a real-time world in this action- packed thriller right out of the headlines.

Jungle Strike takes place after the death of General Kilbaba. His son, Kilbaba the Younger, has joined forces with the world's most **powerful** drug lord in a quest for **vengeance** against the United States.

You'll operate a Comanche **Attack** Helicopter, F-117A Stealth Fighter, MX9 **Attack** Hover craft and a Special Forces **Assault** Motorcycle in nine complex campaigns in a variety of exotic locations.

With both these **killer** games in one package, it's **double** the death and **twice** the turmoil. One way or another you'll go **ballistic**.

Available for PC CD-ROM.

Distributed By:
Front Street Publishing
Gremlin Interactive

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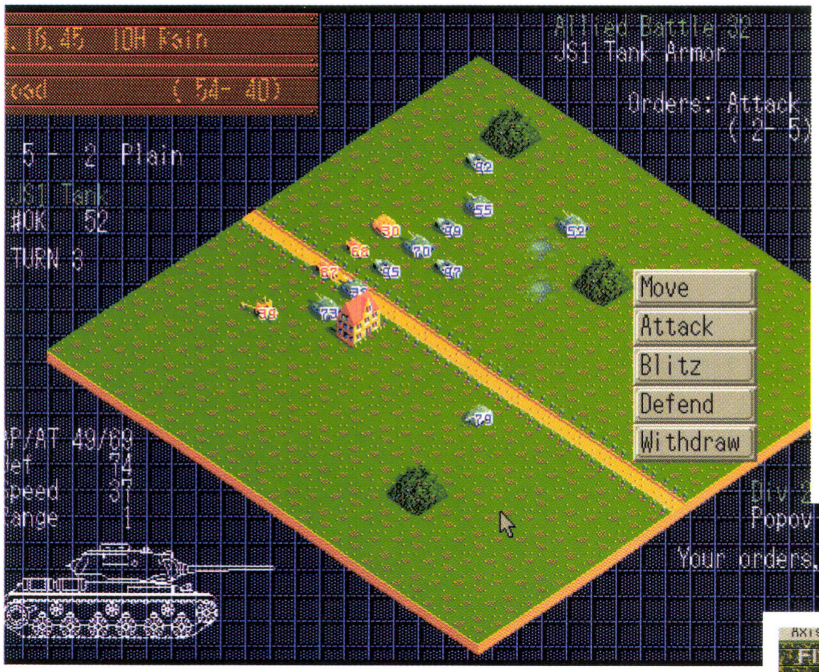
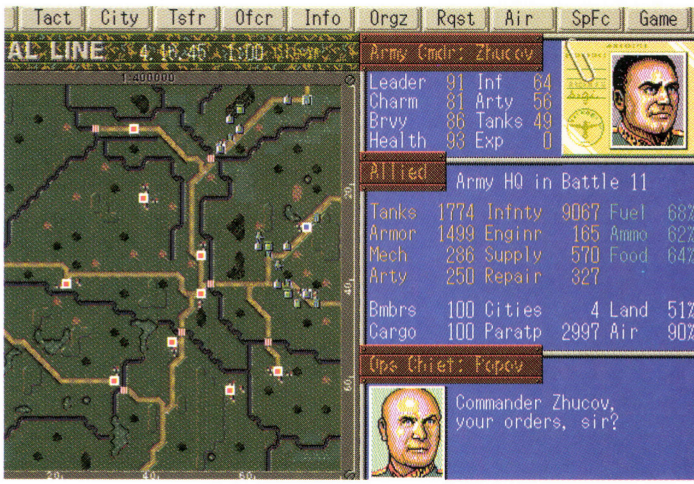
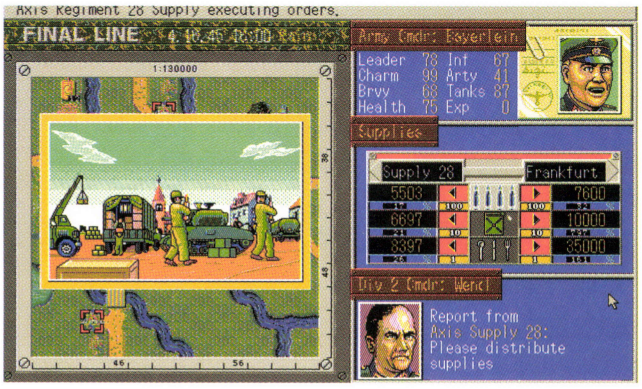
CIRCLE #114 ON READER SERVICE CARD.







scrollable field map, which displays eight types of regimental units. Eight types of battalions are shown on the smaller, overhead oblique, 6×6-mile battlefield map, which includes adjacent units in every battle following the zone of control convention. All maps display units on 12 different types of terrain squares, with movement and battle effects.

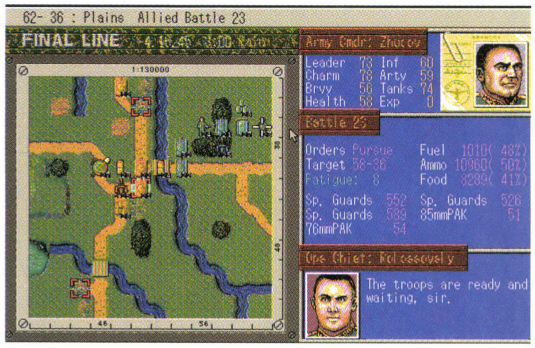
The VGA graphics are somewhat enhanced from, but still resemble, the older EGA graphics seen with earlier Koei games, and are not up to the standards of the new generation of high-resolution PC games. Sound effects and music are basic but functional. The ten save games are too few for the large-size hard drives now in widespread use. An index would have improved the well-written and clearly divided 52-page manual, which is easy to read and contains comprehensive coverage of all features and scenarios.

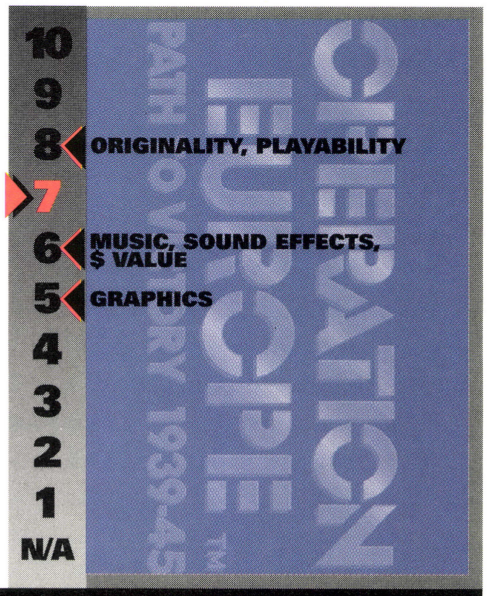
Operation Europe has several especially nice features not often seen in other war games. The supply units can repair and salvage damaged parts from other units. Special forces raid, sabotage, assassinate, recon and cut supply lines, with remarkable versatility. On the downside, mines are *far* too effective and cover far too much territory to be realistic or not have a detrimental effect on the battle.

None, one- and two-player modes on the same computer can be selected from the setup screen, but cannot be changed later in the game.

The two-player game mode works on one computer only and does not support modem or network play.

Operation Europe is poor in the areas of historical accuracy, graphics, sound, music, use of mines, artificial intelligence and optional automatic functions and commands for tedious duties. Where _Operation Europe_ shines is in a large number of interesting choices, two-player, one-computer mode and interesting use of repair and special forces units.





Editors' Ratings

CHRIS: 8 *Excellent game play with a seemingly endless array of scenarios.*
MIKE: 7 *Aside from the backward aesthetics, it is still highly playable.*
JEREMY: 5 *Far too many weak points to make it enjoyable.*
RON: 5 *The cool features are outnumbered by the design flaws.*

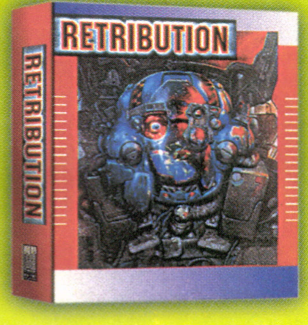
they made us dinner

NOW MAKE THEM TOAST.

YOU HATE THEM. IF **REVENGE** IS A DISH BEST SERVED **COLD**, THEN NOTHING IS COOLER THAN **RETRIBUTION**.

THEY'VE BRED MILLIONS OF **HUMANS** FOR **FOOD**.

AND NOW IT'S PAYBACK TIME! STRATEGY, ACTION, 100 MB OF ANIMATION AND DIGITIZED SPEECH CREATE AN ENTHRALLING ATMOSPHERE THAT IS **RIPE FOR YOUR REVENGE**.



LOGISCAPE TECHNOLOGY WITH **DEEP HORIZON** ALLOWS YOU TO WREAK HAVOC OVER LAKES, MOUNTAINS, AND VALLEYS – ALL IN REAL TIME.

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THEY WANT TO SERVE MAN – IT'S UP TO YOU TO STOP THEM. IF YOU DEMAND SATISFACTION, YOU MUST HAVE **RETRIBUTION**.

AVAILABLE FOR PC CD-ROM

Gremlin

Distributed By: Front Street Publishing

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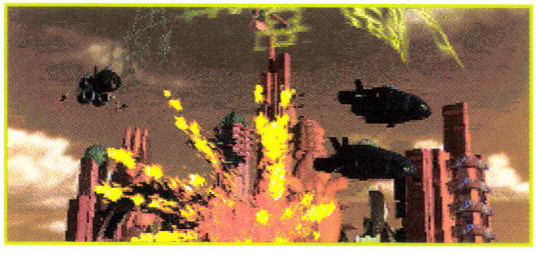


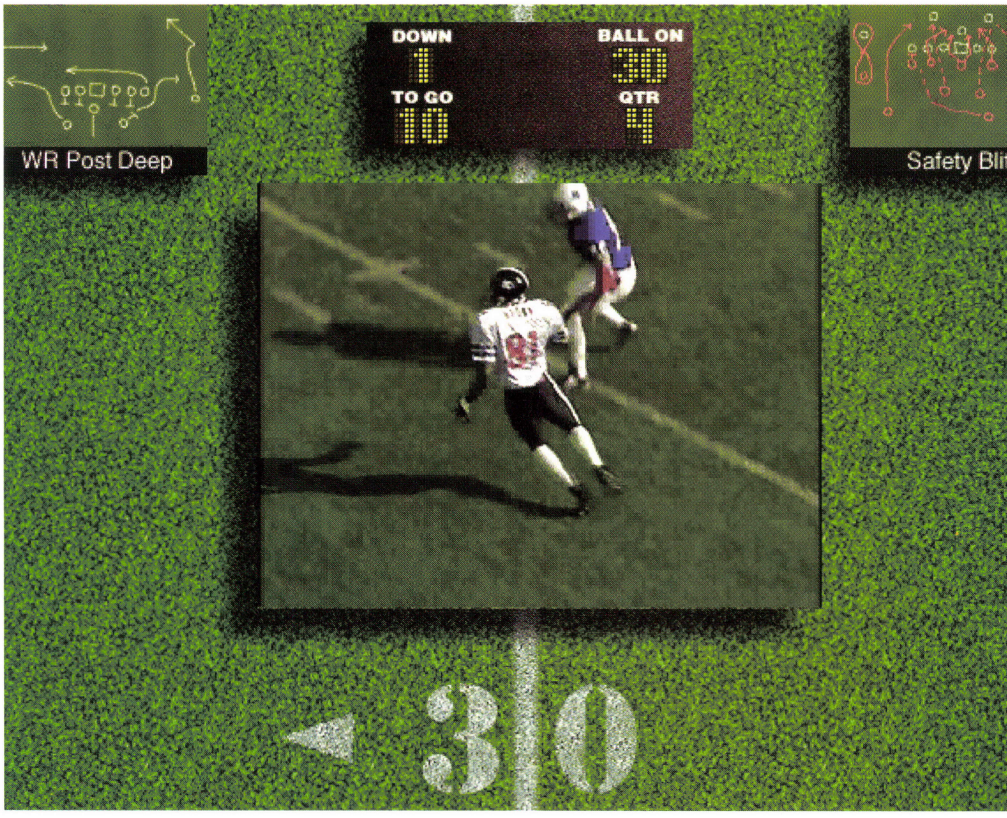
CIRCLE #115 ON READER SERVICE CARD.

review

Live Action Football

IBM PC CD

by Jeff Tschiltsch



Live Action Football is strictly a simulation, meaning that you never actually control the players during the game.

TECHBOX

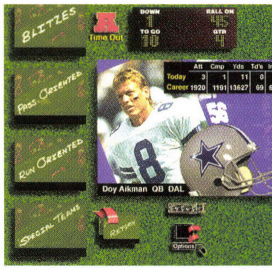
Price:	N/A
Available:	Now
Genre:	Sports
Media:	Compact Disc
Developer:	Accolade
Publisher:	Accolade 5300 Stevens Creek Blvd. San Jose, CA 95129
Phone:	408.296.8400
System Requirements:	IBM PC 386, 33 MHz or Better Microsoft *Windows 3.1* Double-speed CD-ROM Drive 8 Megabytes RAM
Contents:	TV-style Action, the Names of Real NFL Players, the Bodies of the Real Orlando Predators

Okay, all you Monday-morning, armchair quarterbacks—think you've got what it takes to coach in the NFL? With Accolade's new *Live Action Football* you'll get your chance to show your strategic savvy by coaching either the AFC or NFC All-Star squads to victory in a Pro Bowl-type simulation.

Live Action Football is strictly a simulation, meaning that you never actually control the players during the game. As the coach it is your job to select the play for the current situation in an effort to outfox either the computer or your human opponent. The menus are extremely intuitive and anyone who has ever used a mouse can probably play this game without consulting the manual, making it great for parties or when your noncomputer-gaming friends stop by (yes, even your dad can play this).

Thanks to the enormous storage capacities of the CD-ROM format, the results of your play-calling selections are displayed in full-motion video. Al Michaels, of ABC's *Monday Night Football* fame, calls the play-by-play, and TNT's Pat Haden, Rhodes Scholar, USC Rose Bowl quarterback and former short QB for the *former* Los Angeles Rams, provides the color commentary. The video window is a large 320x240 pixels and the playback is smooth and colorful.

There are plenty of options when you set up the game. Besides full (four

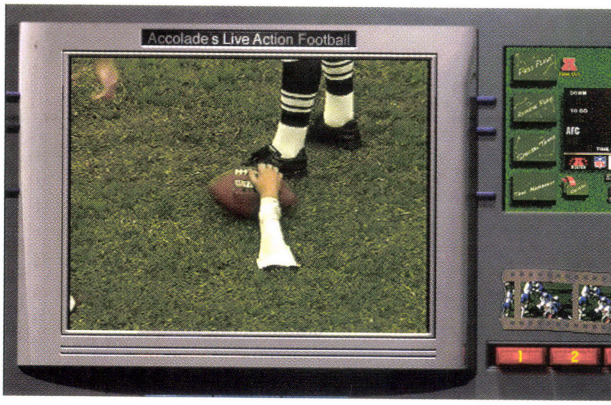


quarters) and half (two quarters) games that can vary in length from five to 15 minutes per quarter, you can also opt to play a Two-Minute Drill or a Sudden Death game. You select where the ball is on the field and who has possession. In the Two-Minute game, you'll be down by three points; in Sudden Death, the game is tied and the first to score wins. Regardless of the type of game you play, you can always select the coaching style employed by your computer opponent, ranging from Conservative to Wide-Open.

Usually in games of this type, the two-player mode is a bit of a joke, since you often can see exactly what play your opponent is calling. However, the designers of *Live Action Football* came up with an excellent way to handle this. In a two-player game, the defense always selects its play first; the play clock doesn't start until he has done so. The defensive coach can browse through the plays with either the keyboard or the mouse but can select a play that isn't on the screen by pressing one of the defensive "hot keys." The selected play isn't shown until the offensive coach has selected his play, at which time the game shows the two selections and then the FMV result. Use the Instant Replay feature afterward to review a down and build your own highlight real.

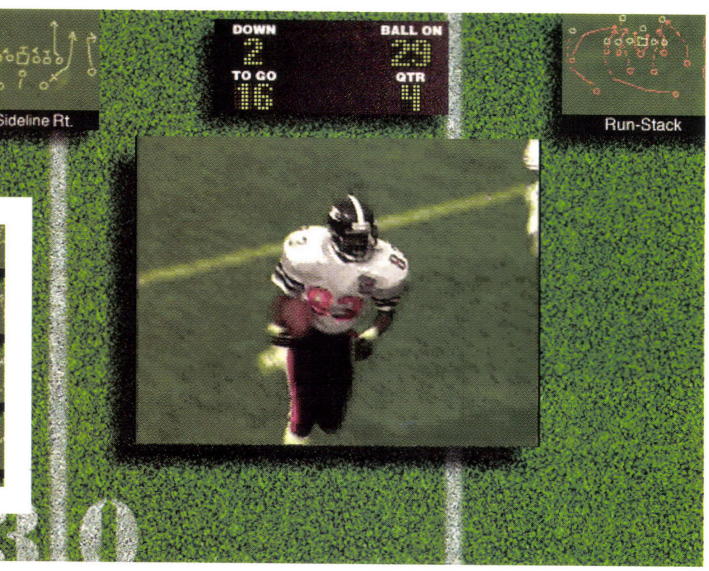
While the game's slick video presentation is its main attraction, it also turns out to be its biggest downfall. None of the 52 *real* NFL players whose pictures and biographies are featured in the game are actually in the video playback you see; it's all staged footage starring the members of the Orlando Predators, an *Arena* Football team. These guys are great athletes in their own right, but the action seems flat when compared to *NFL's Greatest*, a similar game for the Sega CD that uses 15 years of real NFL Films footage featuring San Francisco against Dallas.

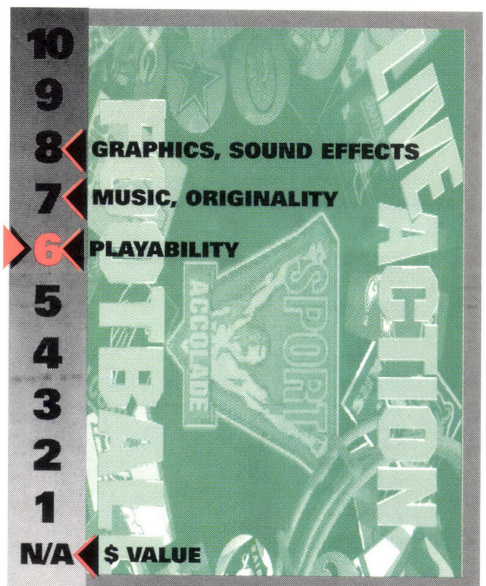
For a simulation, the game is also very simplified. On defense, you can only call a "type," such as Run, Pass, Blitz, and then within each of those a formation, such as Nickel or Dime. Offensive plays are slightly better, allowing you to select a play to run from the formation, such as Running Back Pitch Right or Wide Receiver Quick-Out Left, but you can't specifically call a play-action pass or a reverse—and you can't go for two after scoring a touchdown!



Something to make you forget Joe Theisman.

My final issue with *Live Action Football* is the slow pace of the game due to the constant interruption of Pat Haden's analysis. After each play, Pat might comment on what went right, who made a mistake or show a player's picture and give some background information. It is a nice feature, but there's no option to turn it off if all you're interested in is playing the game. On fourth and inches, Accolade comes up short by creating an attractive multimedia game that's missing just a few too many options and the hard-hitting action of the *real* NFL.





Editors' Ratings

MIKE: 6 *Lacking in features and long-term playability.*
RON: 5 *Some interesting features, but not enough options.*
CHRIS: 4 *For armchair coaches only.*
JEREMY: 4 *I see no fun in coaching a game.*

review

Menzoberranzan

IBM PC CD

by Kevin McCann

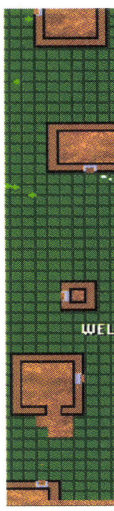
Don't worry, playing the game isn't quite as difficult as pronouncing its name.

After the local dragon is vanquished and the people left free from terror, the following celebration turns into a nightmare when a band of drow elves invade the city, taking many of the villagers prisoner upon their exit. Face it, a hero's work is never done. Enter *Menzoberranzan*, developed by Dreamforge, the designers of *Ravenloft*.

Like *Ravenloft*, *Menzoberranzan* adheres to the *Advanced Dungeons & Dragons* rules, but it takes place in the *Forgotten Realms*. Again, you must create two primary characters, but two other nonplayer characters can join you in your quest once you've started. And finding others willing to join you is relatively simple—in fact, too many want to join you. Thus, you'll probably find yourself discarding adventurers (outside of your two primaries) here and there to fill up the extra two slots to your liking.

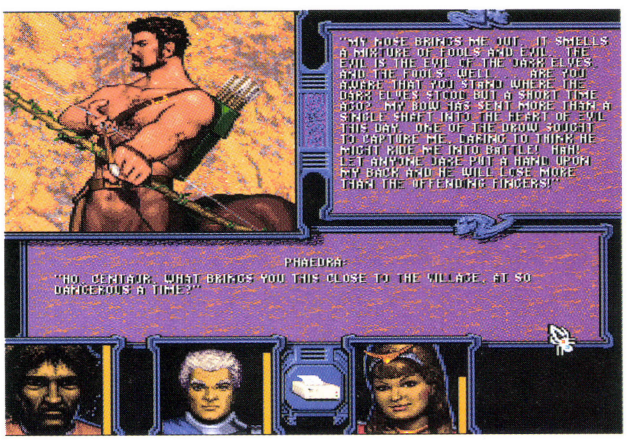
If you've played *Ravenloft*, or just about any other three-dimensional fantasy game, you'll be at home with *Menzoberranzan*'s interface in no time. Even if you haven't, the interface is fairly intuitive and would take a minimum amount of time to learn.

Menzoberranzan's improvements over *Ravenloft* lie mostly within the additions to the auto-mapping. Along with the ability to write notes on the auto-map, you can now easily scroll through the various auto-maps, not only printing them, but saving individual

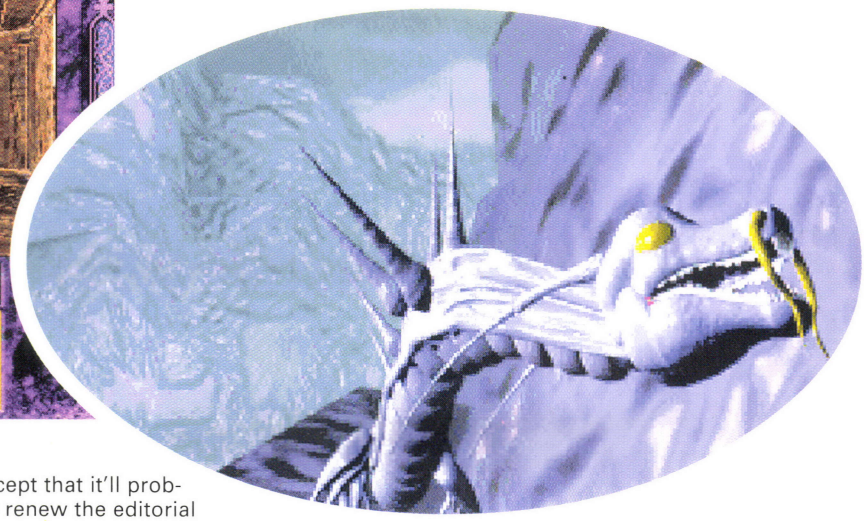


TECHBOX

Price:	$59.95
Available:	Now
Genre:	Fantasy RPG
Media:	Compact Disc
Developer:	Dreamforge
Publisher:	SSI/Mindscape 675 Almanor Ave., Suite 201 Sunnyvale, CA 94086-2901
Phone:	408.737.6800
System Requirements:	IBM PC 386 or Better CD-ROM Drive 4 Megabytes RAM 13 Megabytes Free Hard Disk Space
Contents:	Fighters, Mages, Drow Elves and the Spider Queen



You'll encounter a number of potential allies along the way, so be sure to question them thoroughly.



The adventure starts off when your party returns to town after killing this cute, lovable dragon.

maps to ASCII text files to be viewed in any word processor or text editor.

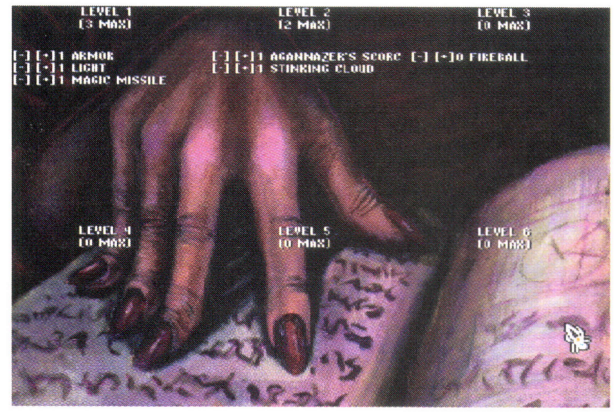
Using the same 320×400 resolution as that of *Ravenloft*, *Menzoberranzan*'s graphics are detailed and sharp, but the engine is still limited compared to other fantasy role-playing games such as the *Ultima Underworld* series. Whereas the *Ultima Underworld* series had ramps, swimming and varying heights for dungeon levels, *Menzoberranzan* restricts the adventure to simply one horizontal plane.

Beyond that, *Menzoberranzan*'s higher-resolution graphics aren't entirely smooth and responsive, making movement and combat awkward in some situations. They also suffer from a grainy appearance from time to time. All in all, it's basically the same three-dimensional engine as that of *Ravenloft*.

Menzoberranzan's atmosphere doesn't have quite the same impact as *Ravenloft*'s, either. *Ravenloft* felt genuinely creepy, whereas *Menzoberranzan* doesn't establish much of any feeling toward the environment (except that it'll probably only renew the editorial staff's hatred for elves).

Whether you're clashing steel against a drow elf's head or sending a magic missile down a corridor, the sound effects are good but are pretty much the same as those heard in *Ravenloft*. Musically speaking, *Menzoberranzan*'s score is strong, as was *Ravenloft*'s, definitely helping to keep your game party humming along.

Throughout *Menzoberranzan*, your party will find a number of smaller quests as they venture forth to free the villagers, so quest-seekers should find themselves satisfied. Those seeking a challenge mentally won't find any here. Mostly you'll just be hacking and casting your way through the subterranean world.



Those who enjoyed *Ravenloft* will probably have fun exploring the world of *Menzoberranzan*. While mostly offering more of the same, *Menzoberranzan* is a long name for a long game and won't have you finishing the primary quest anytime soon. However, if you were hoping the follow-up to *Ravenloft* might offer a faster engine, or more depth (story-wise—not vertically), you may end up ready to shelve the elves.

Editors' Ratings

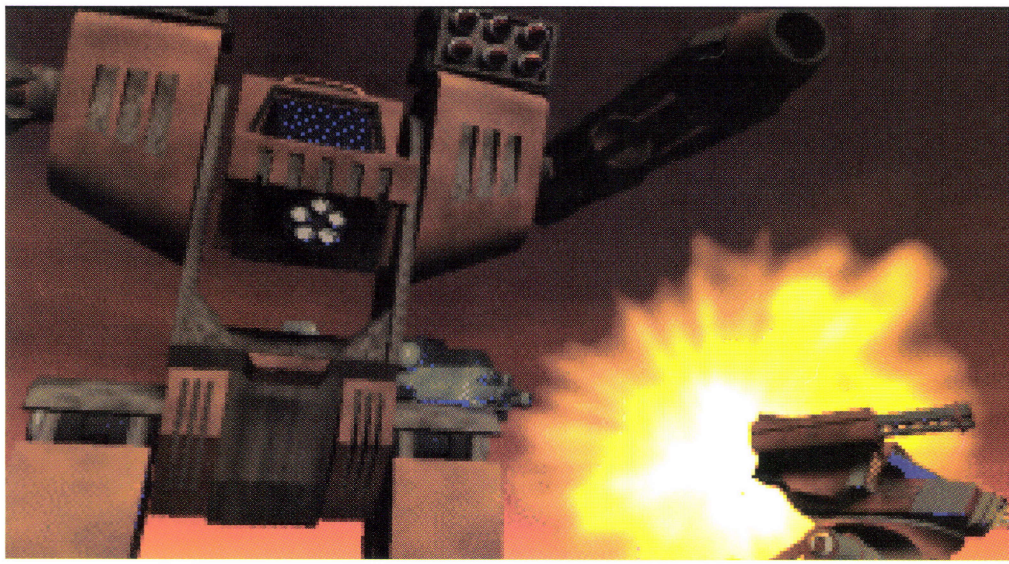
JEREMY: 7 *If you like centaurs, get it.*
MIKE: 7 *The name alone deserves a 10.*
RON: 7 *A solid RPG, but nothing new.*
CHRIS: 2 *I have a life!*

review

Metaltech: Earthsiege

IBM PC

by Bernard Dy



Metaltech: Earthsiege ups the ante in the giant robot games.

The thought of giant robots fighting might bring up images of Japanese TV shows, but as goofy as Japanimation sometimes is, the concept of walking tanks seems to have caught on in America. Board games, computer games, virtual-reality centers and even a couple of B movies have proliferated to satisfy the *Battletech* and *Robotech* fans.

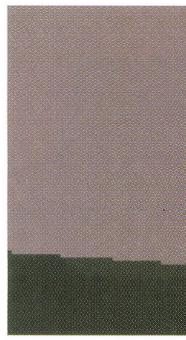
Dynamix decided to jump into the fray, and, with its background in simulations, it is certainly qualified. Indeed, *Metaltech: Earthsiege* does up the ante in the giant robot games.

The plot is a little thin here, and we've seen it many times before. Basically, Man builds intelligent machines to help him do work; the machines become more powerful and eventually evil. This is where you come in. You're going to save the world! As a volunteer in the human army, you'll drive one of these fighting machines, called HERCs, against the Cybrids. The Cybrids have been winning the war, but, of course, you'll change that.

Looking very much like a flight simulator, *Earthsiege* forgoes plot elements to concentrate on the mechanics of vehicle operation. From a main menu, you can play a single mission or initiate a career just as you can in the *Great Warplanes* series. Individual mission types are abundant and include the usual patrol, recon and strike missions. A few interesting twists are thrown in with rescue and scout tasks.

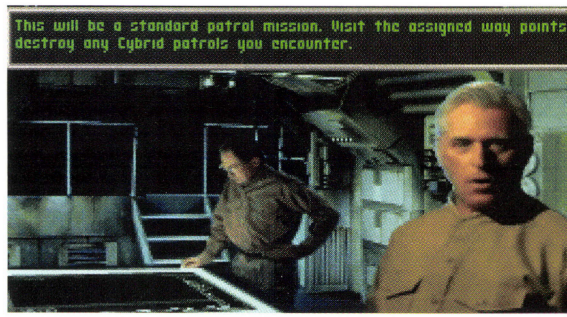
If you start a career, your superiors waste no time in giving you responsibility. Even as a rookie, you're trusted with a plethora of management tasks. From the beginning, you determine what weapons your HERC will carry and which HERC members of your squadron will drive. It is a little odd telling an elite veteran that he'll get the keys to the Volkswagen while you take the controls of the Mercedes, but, hey, you're the one who's going to save the world, remember?

It *has* to be you, too; the AI in *Earthsiege* is a little shaky. Your wingmen are accurate shots, to be certain, even better than you. They're also quite obedient when you give

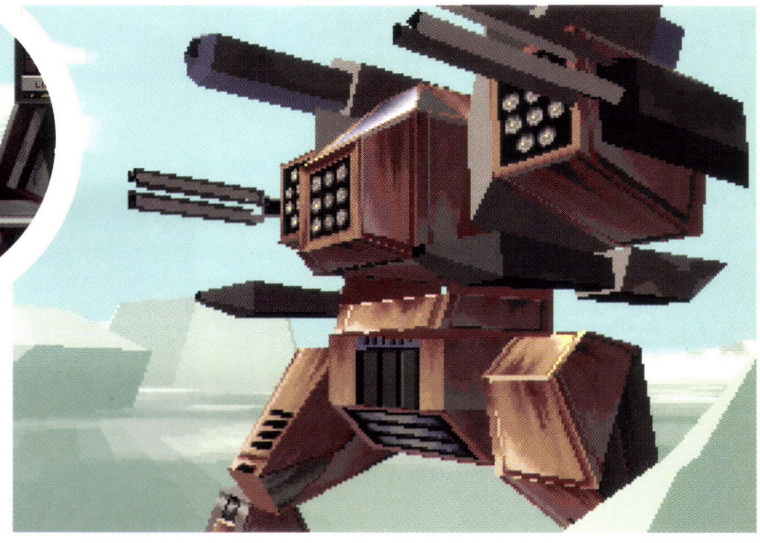


TECHBOX

Price: $54.95
Available: Now
Genre: Simulation
Media: Floppy Disk
Developer: Dynamix
Publisher: Dynamix/Sierra On-Line
P.O. Box 53250
Bellevue, WA 98015-3205
800.757.7707
Phone:
System Requirements: IBM PC 386 DX 33 MHz
VGA Graphics Card
MS-DOS 5.0
4 Megabytes RAM
24 Megabytes Hard Disk Space
Contents: Big #$!%ing Robots, Lots of Shooting



Each mission begins with a briefing from your commanding officer. There's a multitude of missions in *Earthsiege*, including recon, rescue, strike and patrol.



orders. But please!—veteran and elite warriors really should have a better sense of initiative when they're being attacked and you don't have time to specifically order them to "attack my target" or "open fire."

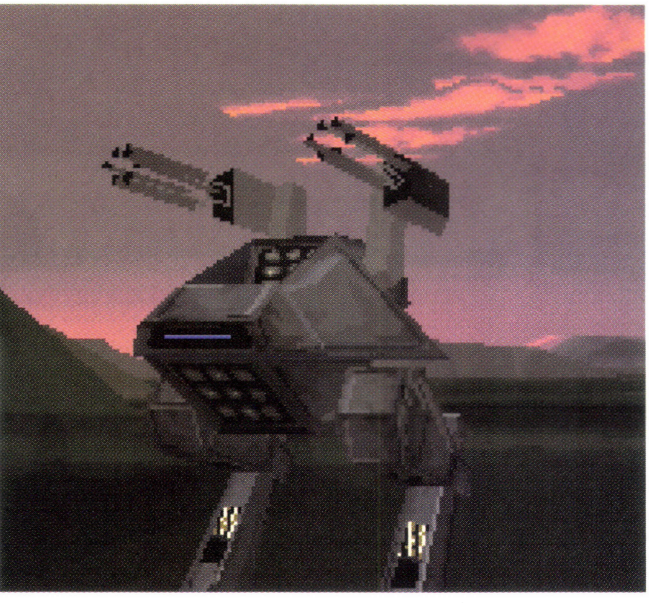
The Cybrids are a little better, never hesitating to mangle you at the first opportunity. However, if you get them into a situation where they're outnumbered or where their first volley doesn't kill you, they quickly fall back on rote methods. Light HERCs, for example, will run in circles around you. At first, this makes it hard to aim, but after some practice, you'll be blasting them like the hero you're supposed to be.

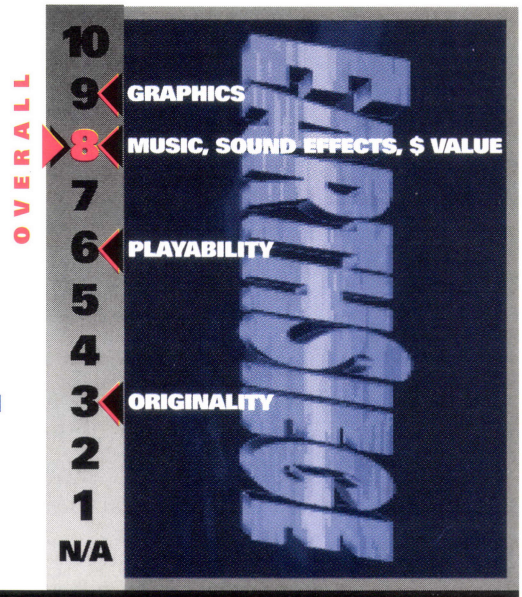
The operative word here is "practice." The HERCs are made up of both a main turret and a leg section, and you have to control the two components separately. It's very tricky at first and especially unfriendly without the proper equipment. I found myself wishing I had a full Thrustmaster or CH Products controller setup. Controlling the multifunction displays, checking the map, commanding the squadron and concentrating on the objective can distract you from driving the HERC and staying alive. If you're restricted to a keyboard and standard two-button joystick, invite a friend over to copilot the HERC. To Dynamix's credit, I'm not sure how a complex system like this could be made any easier to control. Dynamix threw in as many keyboard shortcuts and hot keys as it could, the documentation is good and a quick reference card is included.

If the game play is hurt by a tough interface and AI, it recovers somewhat with strategy elements. The humans in *Earthsiege* are a lot like the soldiers in the *Terminator* movies. They're hopelessly outnumbered and outgunned. Every piece of equipment counts, and, as your CO tells you, "You're expendable, your HERC isn't." This means that if you lose a weapon in battle or salvage one from an enemy wreck, the stockpile at your base reflects this. Suddenly, you'll be targeting to disable Cybrids instead of demolishing them. Repairs and building new HERCs also require salvage, so you'll need to balance your use of it. This complication adds some depth to what could easily have been just another shoot-'em-up.

Earthsiege also offers fine graphics and performance. I played smoothly at full detail on a 486 66 MHz machine. I suspect that lesser computers will still find *Earthsiege* quite playable. The sound effects and music are both solid, and the HERCs look great in the external views.

There might be a lot of divided opinion, but, to me, *Earthsiege* is the best-looking stand-alone giant robot game available. I say "best available" since Activision is planning on upgrading *MechWarrior*. Currently, though, *Metaltech: Earthsiege* is decent, even with the quirky AI and demanding controls. The mission-based format and convincing immersion do the trick for me; I like this one.





Editors' Ratings

JEREMY: 8 *The best big 'bot simulation to date.*
MIKE: 8 *A step above* Battledrome.
RON: 7 *More angry robots.*
CHRIS: 6 *Haven't I seen this somewhere else?*

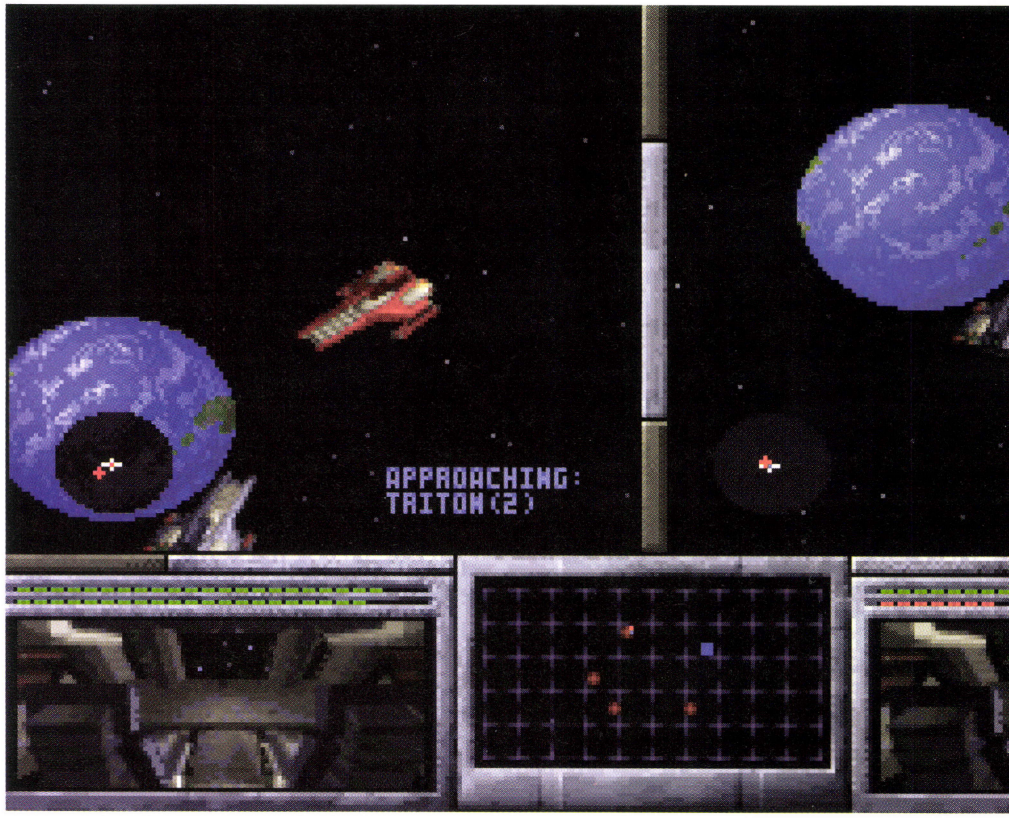
review

Star Reach

IBM PC

by Kevin McCann

Star Reach combines strategy with real-time arcade action.



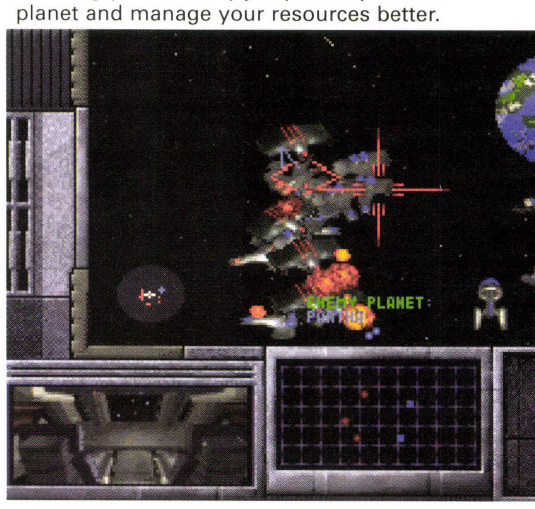
TECHBOX

Price:	$59.95
Available:	Now
Genre:	Action/Strategy
Media:	Floppy Disk
Developer:	Techtonics
Publisher:	Interplay 17922 Fitch Ave. Irvine, CA 92714
Phone:	800.969.GAME
System Requirements:	IBM PC 386, 40 MHz or Better 4 Megabytes RAM 9 Megabytes Hard Disk Space
Contents:	Spaceships, Aliens, Planets, Facilities and Conquest

In an effort to establish universal peace, a summit meeting between seven races ends in catastrophe, lighting the fuse to a massive intergalactic war. Enter Interplay's *Star Reach*, combining strategy and real-time action, boldly going where few strategy-based games have gone before.

Winning this war will take more than you've got, so you'll need to colonize new worlds, develop facilities, mine for resources, establish supply routes, oversee the economy and build a fleet to destroy your enemies. The closest comparison would be to the *Star Control* series, except that *Star Reach* is divided into 21 independent scenarios, ranging from training to advanced missions.

There are two game modes—ship and phantom. Ship mode allows you to control a fighter as in *Star Control*, supporting your forces, but also making it necessary to fly to each planet before you can use any of that planet's options. Phantom, on the other hand, replaces the ship with a crosshair, allowing you to easily jump from planet to planet and manage your resources better.



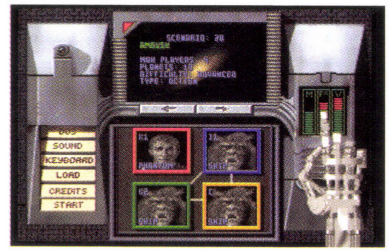
If you want a little bit more arcade, go with ship. On the other hand, if your reflexes aren't as hot as they used to be, or if you just want it purely on the strategic level, choose phantom. Both are in real-time, which means, regardless of the mode you choose, you will need to be fast with both your mind and your hands.

Star Reach is much easier to learn than most strategy conquest games, eliminating the minor details and focusing more on action. The only intimidating factor is the real-time play. While you can pause, don't think it will earn you much respite, because it won't. Subsequently, if you panic easily, go fish.

Alien intelligence got you down? Then play against a friend via split-screen. However, the two-player mode really should have included modem support, as using split-screen allows you to easily spy on what your buddy is doing, greatly eliminating any surprise factor or realism. Even if you *want* to play fairly, it's very hard not to notice what your opponent is setting up. Besides, you end up having a smaller view window.

Another slightly annoying design flaw lies within attacking enemy forces. Often, your enemy's base is surrounded by much more firepower than you could have possibly summoned in the same time, but the real problem lies in coordinated assaults.

Factories, biospheres, strip-mining and hydronics plants are just a few of the facilities necessary for conducting a successful campaign.



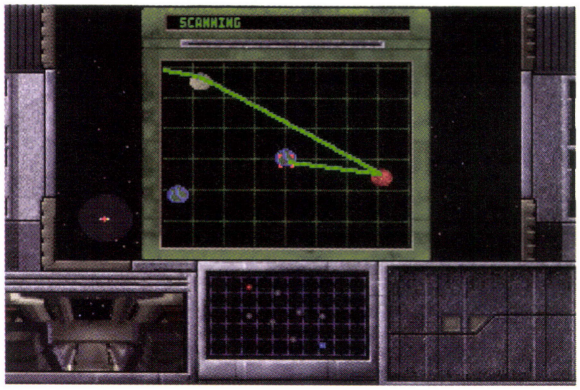
By building a storage bay, you can store eight fighters for a coordinated attack. However, often eight fighters aren't enough. Thus, you need to time the launch just right with other storage bays on other planets. Worse, any individual fighters on patrol can only be commanded singularly. Thus, if you had a number of fighters patrolling close together, you would end up sending them in single-file formation attacking the heavy enemy forces one at a time (duh!), rather than a needed group attack.

Although each scenario allows you to play as any of the seven races (you can even be human!), there aren't many noticeably different tactics between the various races.

That's not to say *Star Reach* isn't enjoyable, because, despite its flaws, it is still a pretty good game. The real time adds an intensity uncommon to most strategy games, which is a plus.

From the piercing laser blasts to the cosmic furball battles, the sound effects are on target. Heightening game play further is the music, which not only sounds great, but blends perfectly with the action too.

Fans of Accolade's *Star Control* series will want to dock with *Star Reach*. The two-player mode can add some replay value after you've finished the scenarios on your own. Managing to balance about the right detail level of strategy combined with high-speed arcade action, *Star Reach* will only disappoint the most discerning of alien customers.



In addition to having fighters in storage bays, it's a good idea to establish patrol routes for other fighters.

Editors' Ratings

CHRIS: 9 *Another addictive space conquest game.*
JEREMY: 8 *Catch this rising star.*
MIKE: 8 *A perfect balance of action and strategy.*
RON: 8 *Keep your feet on the ground.*

review

Transport Tycoon

IBM PC CD

by Kevin McCann

Those familiar with *Railroad Tycoon* will feel comfortable with *Transport Tycoon*.

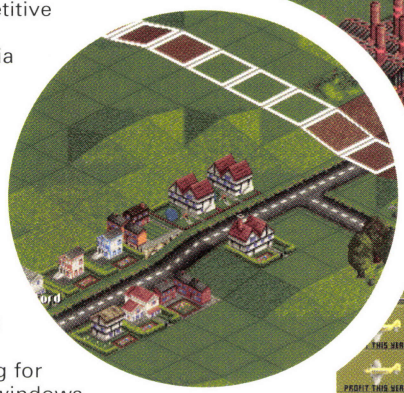
Become the lord of transportation through killing your rivals. Financially, that is. You have to take every opportunity you can, often times *before* they knock in MicroProse's strategy-based *Transport Tycoon*. By land, sea and air, you'll need to establish shipping lanes, bus and truck routes, as well as flight paths in order to attain and maintain the title of *Transport Tycoon*. Focusing on any single transportation mode won't reap the profits that could be achieved by tapping into all of them.

Those familiar with *Railroad Tycoon* will feel comfortable with *Transport Tycoon*'s interface, whereas four demos will help accelerate the learning curve for those unacquainted with *Railroad Tycoon*. That's not to say the demos cover everything—they don't. But the demos are a good start for a new player. Another useful feature is performed by clicking the right mouse button on any icon, which will give a short explanation of the icon's function.

Three modes of play include noncompetitive, which is great for beginners, competitive and head-to-head against a friend via the direct link option. And with new maps being generated at the start of each game, the replayability factor isn't a problem.

Transport Tycoon maintains a window-based interface, allowing for several different windows to be open at once. Subsequently, it's easy to watch the historic moment your first passenger jet approaches its destination while you pave a roadway between towns on the main map.

Looking for an overnight success? Apply elsewhere, because you won't become



Richie Rich without a good mixture of a balanced strategy and bank account. Like an anchor, the more you spend, the further

TECHBOX

Price:	$59.95
Available:	Now
Genre:	Strategy
Media:	Compact Disc
Developer:	MicroProse
Publisher:	MicroProse 180 Lakefront Drive Hunt Valley, MD 21030
Phone:	410.771.0440
System Requirements:	IBM PC 386 or Better MS-DOS 5.0 or Higher 4 Megabytes RAM 5 Megabytes Hard Disk Space
Contents:	Planes, Trains and Automobiles

If you don't build the needed transportation, take heart—your rival will.

interface, once mastered, will have potential tycoons speeding about business, worrying only if the last decision they made was for the best.

Attention to detail is apparent, whether looking at the darkened chutes of an industrial plant or the glistening of sunlight reflecting from a swimming pool. From the smoke trail behind jets to the catastrophic explosion of a train crash, the animations are on a par with the graphics, adding to the visual aspect of *Transport Tycoon*.

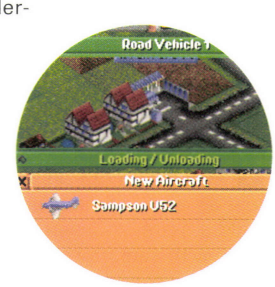
Rounding out *Transport Tycoon* are the sound effects, such as trains chugging from one location to another or the steady rumble of airplanes taking flight. Setting a relaxing atmosphere is the light, jazzy soundtrack that doesn't intrude on game play, except for being very repetitive.

The map makes it more convenient and faster for traveling between cities and industries.

While not really breaking any new ground, *Transport Tycoon* keeps a good balance between details and playability, resulting in a product that should please most searching for an economic strategy game. Is the sweet old lady's house on the corner also an ideal location for transportation? Then bulldoze it and give her a courtesy bench at the newly constructed bus station! Remember, to be a tycoon, you've got to *act* like one.

it will drop until you eventually hit bottom.

To keep afloat and sailing happily along, study the detailed charts that give vehicle capacities, costs, chances of breakdowns and life spans, assisting in choosing the proper buses, trucks, trains or airplanes. As time progresses, monitor your vehicles carefully, replacing the older vehicles when they no longer become profitable. The financial graphs serve as a good reference as to how you're faring against your opponents. While possessing a considerable amount of depth, *Transport Tycoon* doesn't take long to learn. The

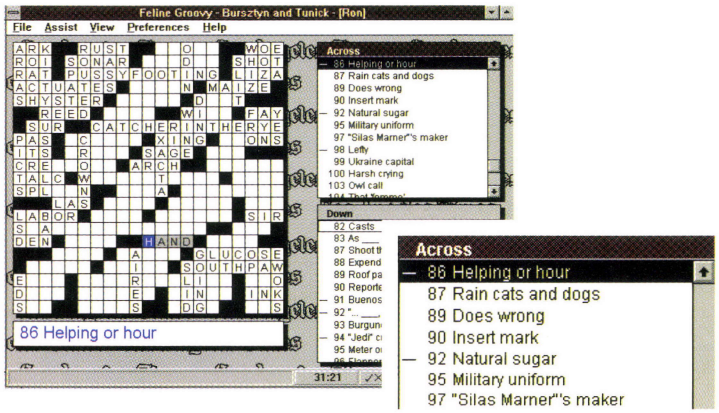


Editors' Ratings

JEREMY: 8 *You too can be a money-hungry megalomaniac.*
MIKE: 8 *Highly playable without much hassle.*
RON: 8 *A well-made strategy game.*
CHRIS: 6 *Great for managers in traveling.*

capsule reviews

by Ron Dulin



Los Angeles Times Electronic Crossword Puzzles

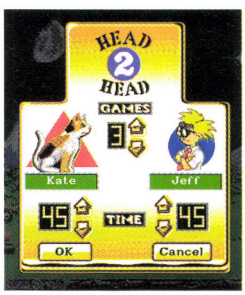
Price: N/A Genre: Puzzle
Publisher: Random House Electronic Publishing
Telephone: 212.940.7393
System: IBM PC and Mac Overall Rating: 8

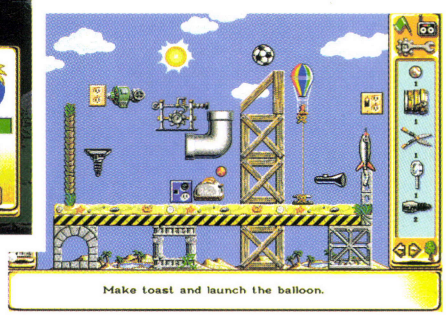
This collection features 150 of Sylvia Bursztyn and Barry Tunick's challenging crosswords from the Sunday *Los Angeles Times*. With on-line hints and a "verify" function to check the accuracy of your answers, this is perfect for easily frustrated crossword fans like myself. Of course, these are optional, so even crossword purists (if there is such a thing; I hope not) will find hours and hours of hair-pulling fun.

Space Ace CD-ROM

Price: N/A Genre: Arcade Publisher: ReadySoft
Telephone: 905.475.4801 System: IBM PC CD-ROM and Mac CD-ROM Overall Rating: 5

These Don Bluth games just keep coming back. More than a decade ago, coin-ops like *Space Ace* and its ilk had tykes like me crowding around, watching older teens with big allowances and plenty of time finish the end. Time has not been kind to these interactive cartoons, however, and the age spots are more than apparent in this PC conversion, which features shoddy video and frustrating control. Contains minimal sentimental value.





The Incredible Machine 2

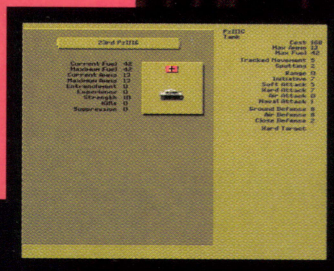
Price: N/A Genre: Strategy Publisher: Sierra On-Line
Telephone: 800.757.7707
System: IBM PC Overall Rating: 8

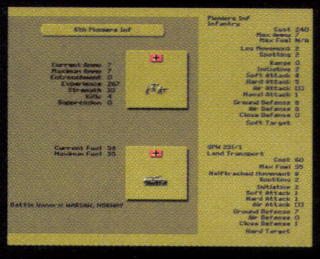
The original *TIM* almost fulfilled all kinds of childhood fantasies of building cartoonlike contraptions that would require a lot of effort to do very little. Now, *TIM2* is here to improve upon the formula, utilizing all sorts of new gimmicks and gizmos. The programmable objects add a new level of challenge, and there are plenty of new features to delight any puzzle-game fan.

The Incredible Toon Machine

Price: N/A Genre: Strategy Publisher: Sierra On-Line
Telephone: 800.757.7707 System: IBM PC
Overall Rating: 8

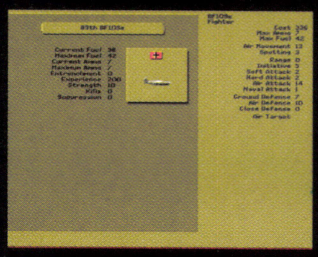
In the same vein as *TIM2* comes this variation on the same theme. A bit more on the cartoonish side than its predecessors, *TITM* utilizes many of the objects from the original as well as many all-new, and mostly all-natural, things to help you build a better mousetrap (literally). Animals are the big thing here, with cats, mice, dead fish and elephants being among the major tools, and your goals usually involve getting a particular animal to its food. Wile E. Coyote would be in heaven.

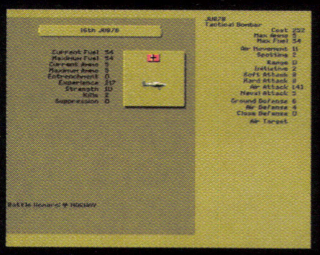


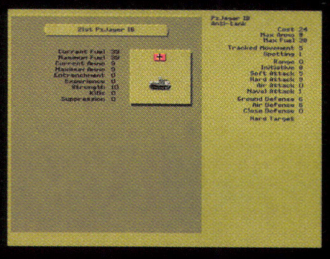


PICK THE RIGHT UNITS

LOOK to your mission goals as a guide for purchasing equipment. If you're fighting an offensive battle, invest in tanks, half-track–equipped infantry and plenty of air power. If you're assuming a defensive posture, buy more artillery and antitank guns. All equipment is not created equal, so spend some time poring over the unit equipment tables in the back of the manual. One of the best deals in the game is the PanzJager IB tank destroyer, which costs a measly 24 prestige points but which outclasses many of the early (1939-41) German tanks that often cost more than four times as much. A little behind-the-scenes research into your equipment will translate into victory on the battlefield.







HAVE A PLAN

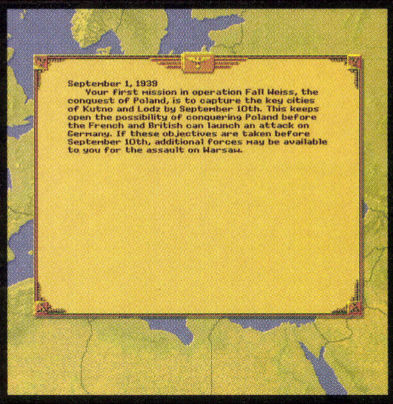
YOU can't build a house without a floor plan, and you can't win a war unless you have a strategy. Even before you deploy one unit of infantry, take a gander at the strategic map for the current scenario, noting avenues of approach and terrain features. Likewise, carefully read your mission briefing to see just what your goals for the current scenario are. From these sources of information, form a strategy to reach your goals, then deploy your units accordingly.

PUT THE "BLITZ" IN BLITZKRIEG

AS any fighter pilot will be glad to tell you, speed is life. Most of the scenarios in *Panzer General* have a very limited amount of time in which your mission goals can be accomplished, so go after those goals aggressively. Make deep, slashing attacks with armored formations spearheaded by your most elite units and supported by tactical bombers and fighters. Unless a city is directly in your path, pass it by and let your rear echelon units—your "second stringers"—mop up the pieces. Conversely, if you're assuming a defensive posture, you should make every attempt possible to slow down the enemy advance.

STRATEGY

POLAND #1 (SEPTEMBER 1-10, 1939)

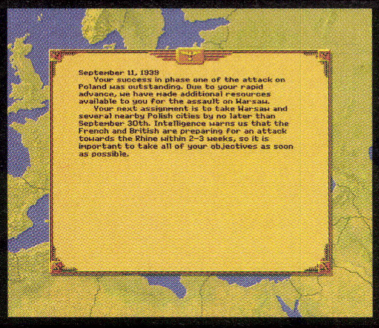


IN this first campaign mission, your objective is to capture the Polish cities of Kutno and Lodz no later than September 10, 1939. This mission is a cakewalk, so you shouldn't have any trouble achieving your objectives by the requisite date. You'll use this scenario to give your troops badly needed experience and to score a major victory, which will give you more prestige and affect your standing in the campaign.

To win big in this scenario, you'll need to split your forces into two groups. At the beginning of the first turn, buy one pzIIIE tank and a 7.5 leFK 16nA artillery piece with truck. Send these two units—along with two more tanks and three infantry—toward the city of Kalisz (5,7) to the northeast. Eliminate the infantry and artillery units surrounding Kalisz, then take the city as quickly as possible. Once you've taken control of that city, push aggressively toward Kutno (12,3) to the northeast. Your second group, consisting of all your remaining forces, should cross the river and lay siege to Lodz (13,8). If the battle is going well for you in the north, you may want to use this group to capture the nearby cities of Ozorkow (12,7) and Rodomsko (14,14). Remember, once you've captured Kutno and Lodz the scenario will immediately end. As the first battle of the campaign, you'll want to use this scenario to give your units some experience and to experiment with tactics. The flat area around Kalisz and Kutno is particularly well-suited to tank operations, so exploit that advantage

POLAND #2 (SEPTEMBER 11-30, 1939)

THE second scenario in the Poland campaign is a bit tougher, but not overly so. You'll be exposed to aircraft for the first time, so this will give you some valuable experience in true combined-arms warfare. Your deployment area is in the southwest corner of the map. Just as in the first scenario, you'll find that two groups of units are essential for success. During unit deployment, place most of your armor and truck-equipped infantry to the south, west of the Polish city of Tomaszow (6,14). Toward the northern edge of your deployment area—west of the trees—place two to three infantry units, supported by a single tank and an artillery unit. After deploying your units, buy three planes: two Stukas and a single BF109 fighter, placing them near the southern group of units. You should also upgrade a few of your infantry and artillery units in the southern group to half-tracks, which can pass through rough terrain much more easily than conventional trucks.



Once your turn begins, use the southern group to take Tomaszow, then plunge across the river, heading straight toward Siedice (18,4) and the airfield (18,5) to the northeast. As this group is racing toward its objective, you should send your northern force farther north in an attempt to move around the western flank of the units guarding the city of Modlin (8,3). The swampy ground and river terrain will slow you down somewhat; once you've crossed the river, make up lost time by attacking Modlin from the west. While you're moving these two groups toward their objectives, you'll eventually run into a single unit of Polish fighter planes. Engage them with your BF109s. If you can't destroy the unit entirely in your first attack, head toward the airfield next to Siedice on your next turn. You should find the weakened unit of Polish fighters there, where you can easily finish them off.

If everything goes as planned, your larger group should have bagged Siedice and the nearby airfield just as your smaller group is laying siege to Modlin. Wheel your larger group to the southwest and head directly toward Warsaw (10,5). This should leave Modlin and Warsaw nearly surrounded by your units, caught neatly between the hammer and anvil of your two groups. Attacked from two sides simultaneously, both cities should fall within just a few turns. In this scenario, speed is even more critical than in the first. Siedice and the airfield must be taken quickly, or your smaller group attacking Modlin will undoubtedly be beaten back. Use your tiny air force to the fullest, giving them every opportunity to gain experience. You'll also want to make a few of your most experienced units overstrength by adding elite replacements.

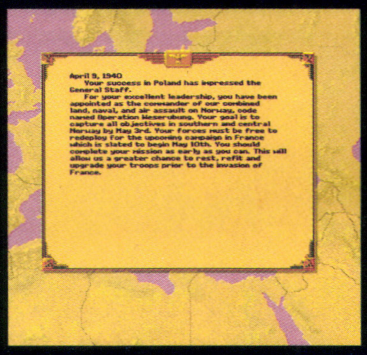
STRATE

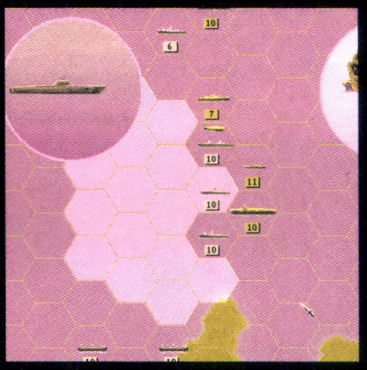
PANZER GENERAL

NORWAY (APRIL 9-MAY 30, 1940)

IF you've won both of the Poland scenarios with major victories, you'll end up in control of the German invasion of Norway. This scenario presents a huge increase in difficulty, pitting you against a powerful alliance of British and Norwegian units. As the game begins, you should deploy your forces in three separate areas. The largest number of your units should be deployed off the southern coast of Norway, with two smaller groups—consisting of a tank (or artillery piece) and one or two infantry units each—deployed to the northwest and southwest. After you've deployed your units, you should immediately purchase two BF109 fighters (for a total of three) and at least one JU88 level bomber.

On your first turn, try to land as many units as possible on the beachhead—Norwegian and British fighters will sink your transports if you don't move them quickly. Use your paratroops to capture the unoccupied cities to the north and east of Oslo (25,36), then take Oslo and the nearby airfield with your larger southern landing force. Your southwestern force should be able to quickly take Stavanger (10,42) and the airfield (10,43), then move along the southern coast toward Oslo, taking Kristiansand (17,46) and Arendal (20,42) in the process. Your northwestern group should take the cities of Alesund (4,28), Andalsnes (10,27) and Molde (8,26), then retreat west near Alesund. You'll need every available naval unit a bit later in the scenario, so don't waste them on suicide runs on the powerful British fleet to the north. Send all of them—subs and southern units included—to wait in the coastal waters west of Alesund.





By now, your southwestern and southern groups should have joined up near Oslo. Split this group of units into two groups: a larger group, which will head up through the valley containing Lillehammer (21,30) and Dombas (17,28) and a smaller group—consisting of armor, half-track–equipped infantry and your airborne paratroops—which should advance through Elverum (27,31) toward Steinkjer (24,21). Hold your larger group at Dombas and your smaller group just south of Steinkjer—you'll need to coordinate your next effort with the northwestern group and your naval units.

This next phase is the most crucial part of the scenario. Your last two objectives—Trondheim (17,23) and Namsos (22,18)—are heavily defended by a large fleet of British capital ships. You can try and muscle your way toward those objectives (assuredly failing), or you can use your naval forces to draw most of the British fleet away from protecting those cities. Here's how it works: With your two groups paused to the south of Trondheim and Steinkjer, begin moving your small northwestern group (the same group that took the cities of Molde and Alesund) westward toward Trondheim, supported by all your naval units. As soon as your naval forces begin engaging the British fleet to the north of Trondheim (supported by the JU88 bombers purchased earlier), simultaneously send your larger southern force northward into Trondheim and the smaller force into Steinkjer. Once Steinkjer falls, immediately move the smaller force toward Namsos. As soon as Trondheim falls, you should send all available units to aid in the siege of Namsos. Ideally, this four-pronged attack will shatter the Allied defenses and leave you in possession of Norway.

GY

by Kevin McCann

Descent

Magic Carpet

Warcraft

Descent

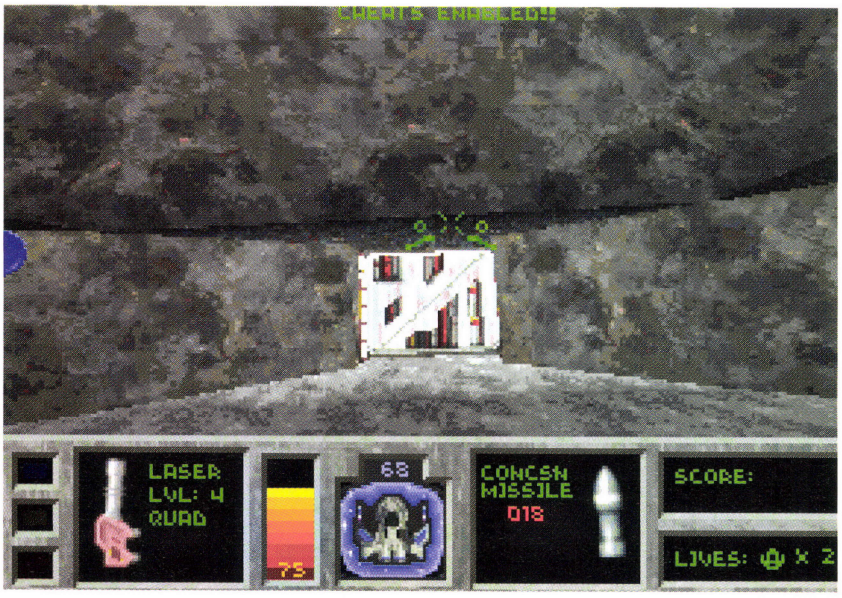
Interplay for IBM PC

CHEATS AND POWER-UPS

Minesweeping your way through *Descent*'s 30 levels is no easy task. It takes a skilled and determined pilot, willing to face any danger and thrust himself into virtual suicide, with one hand on the trigger and the other hand on the reload game option.

Or you can laugh in the face of death, partaking in advanced technology that will allow your ship to clear any mine of any opposing force. These breakthroughs are commonly referred to as "cheats."

To enter the cheat mode, you must first enter the following letters in sequence:



GABBAGABBAHEY. Once entered, a "Cheats Enabled," message will flash, and you can enter any of the following cheats either for fun or to assist you through the rougher portions of *Descent*.

Wowie Zowie Weapons can be achieved by entering **SCOURGE**, giving you a full complement of weapons and ammo. **MITZI** will supply you with all the keys to the various colored doors. **GUILE** cloaks your ship, making it harder for opponents to see you. **TWILIGHT** restores your shields to 100%.

Jumping to any level can be achieved through **FARMERJOE**. And last, for the Superman in all of us, **RACERX** will make your ship invincible.

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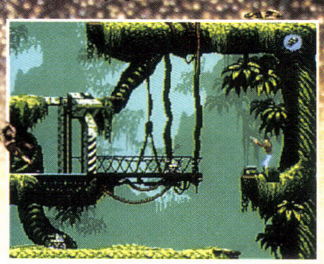

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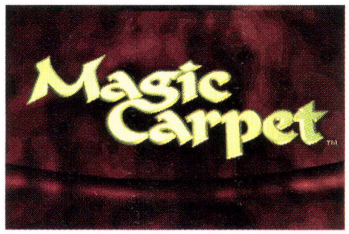
Magic Carpet

Warcraft

Magic Carpet

Electronic Arts/Bullfrog for IBM PC CD-ROM

MAGIC AND MORE



As you progress through the numerous levels in *Magic Carpet*, you'll encounter battles that will threaten to tear your carpet to threads—literally. When the skies become too unfriendly for your taste, simply reach for the nearest lamp, rub it three times and whisper "Help."

Now that you've done something silly for no really good reason, turn to your keyboard and tap the **I** key. Then type the word **RATTY** and hit the **ENTER** key. Congratulations! The genie will now grant you anywhere from a little boost in health all the way to level completion with a simple keystroke.

Be sure to hold the **ALT** key down while you press the desired function key to activate any of these magic codes.

ALT-F1 allows you to access all spells.

ALT-F2 will restore all mana, a good combination to use with ALT-F1.

ALT-F3 destroys other players without leaving a bad taste in your mouth.

ALT-F4 demolishes castles.

ALT-F5 deflates enemy balloons.

ALT-F6 heals you.

ALT-F7 kills all living creatures (in the game, mind you).

However, if you've simply had it with a level and can't even bear one more attempt, pressing **SHIFT-C** will complete the level outright.

Remember, when you're tired of having your magic carpet dusted too much, all you've got to do is turn ratty on your enemies.

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Thus, the next time everyone is watching orcs or humans humiliate you, point out the peeled paint on the ceiling and while they're distracted quickly hit the **ENTER** key and type **CORWIN OF AMBER** followed by the **ENTER** key again. That phrase is the master code to *Warcraft*'s cheat mode. Any of the following cheats can now be utilized.

ORC# will take you to the selected scenario, with # representing the desired level (e.g., ORC9).

YOURS TRULY takes you to the current scenario's victory sequence.

CRUSHING DEFEAT lets you lose. Like we need *this* kind of cheat.

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EYE OF NEWT makes you Speaker of the House—no wait, it gives your magic users all magic spells.

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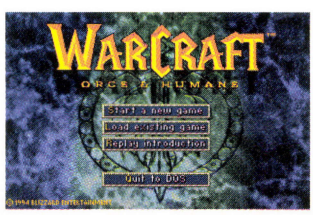
SALLY SHEARS will display the entire map area.

HURRY UP GUYS accelerates all upgrades or building rates.

THERE CAN ONLY BE ONE makes all of your units invulnerable except by direct catapult hit.

Not only will these codes regain lost respect (if they don't know you're using cheats), but they could be responsible for a raise in pay. But don't hold me to any of that. These codes also work in two-player mode, but who would stoop that low? Hmmm...is that a cracked window over there behind you? CORWIN....



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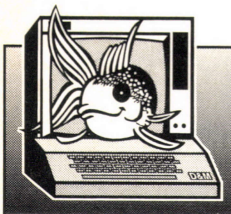

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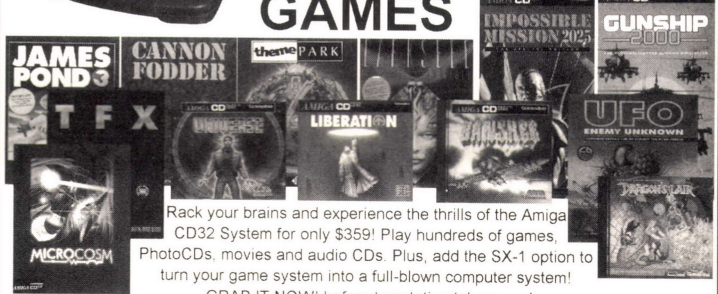

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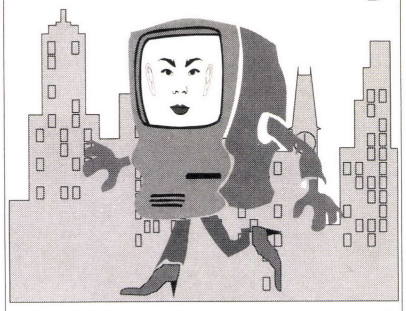

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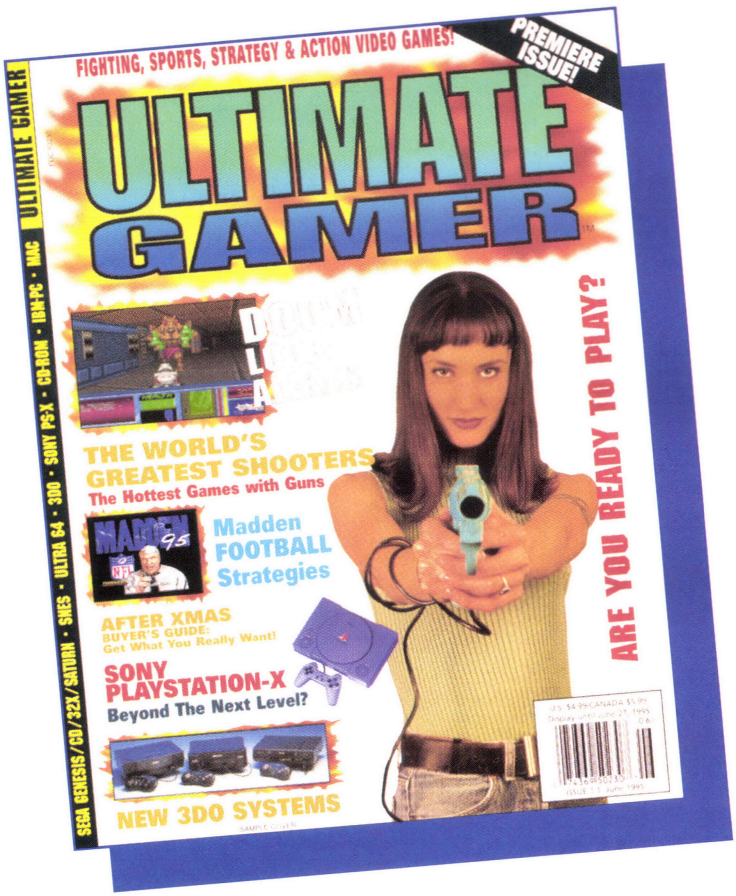

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Relentless: Twinsen's Adventure Strategy Guide, Part 1 of 2

Electronic Arts/Adeline for IBM PC

by Ron Dulin

This is the first installment in a two-part walk-through of *Relentless: Twinsen's Adventure*. It will take you from the escape from the prison on Citadel Island through the pirate treasure heist on Proxima Island. Before we get started, however, here are some general game play tips:

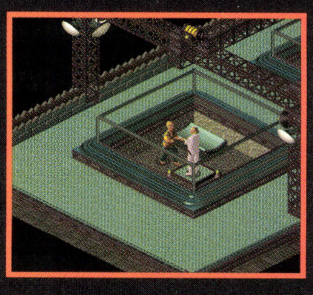
Pick up everything that you find, and try to search any barrels, boxes, lockers or planters for the necessary Kashes, health and magic. And while this may be obvious, pick up anything that is dropped by someone you defeat.

Because there is so much combat in the game, it would be impossible to describe the best way to defeat each foe. Keep in mind, however, that the clones are not the most intelligent creatures. They have a very limited range of sight, and you can usually hit them from outside that range without them noticing. Also note that barriers can be used to your advantage: Clones will shoot into them if you stand behind them, and you can easily lob the magic ball over the barrier and hit the clones while in Discreet mode.

In some of the more action-oriented scenes of the game (such as the entry to the White Leaf Desert and the Hamalayi Pass), I have tried to give some general tips, but, for the most part, you will just have to use trial and error. A good method to use in sections like this is the "copy saved game" feature, located in the options menu. Copy the game you are playing repeatedly, and it can function nearly as well as a normal save-game feature.

Part 1: Citadel Island

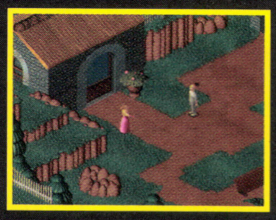
You begin the game in the prison on Citadel Island. Select Aggressive mode, then wait for the nurse. Attack the nurse, then walk onto the platform. When it stops, attack the nurse closest to the alarm (he will be on your right), then attack the doctor on the left to get a key. Walk down the steps, then open the gate to the west.



Follow the wall around to the north, then check the locker along the west wall to get your Holomap and ID Card. Walk behind

the screen to get the nurse's uniform. Leave the room, then walk up the staircase to the west. Enter the room at the top of the stairs, then quickly attack the nurse standing at the alarm. Attack the doctor to get the key, then exit through the double doors to the east.

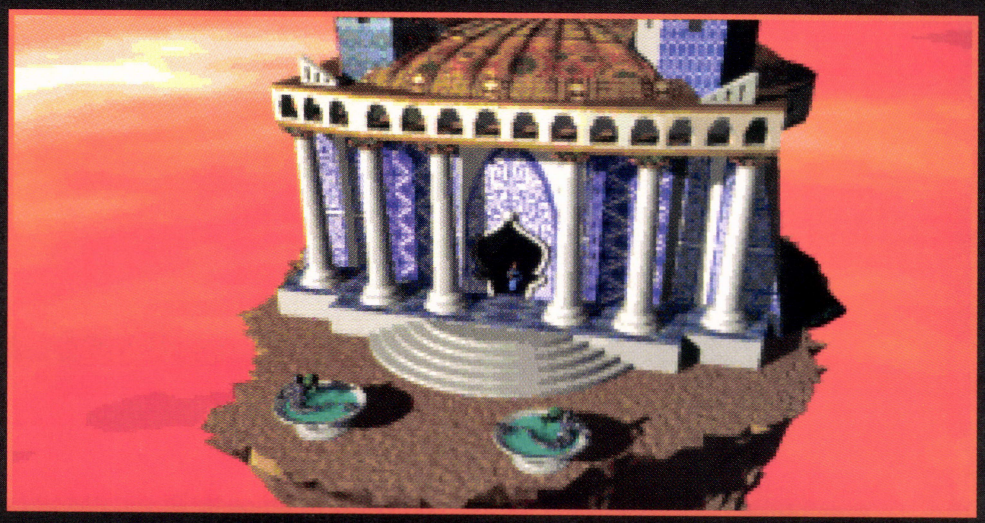
Search the barrels along the back wall to find a lucky clover. In Discreet mode, tiptoe up the steps and walk east behind the guard station. Walk north to the pile of garbage, and talk to the Rabibunny for a clue on how to escape. In Discreet mode, hit the action key and wait for the garbage truck.



After being deposited at the dump, walk around the building and enter the door. Search the chest at the back of the room, then leave and follow the road south. Walk to the grate, which is a few steps to the southeast, then hit the action key. In the sewer, follow the

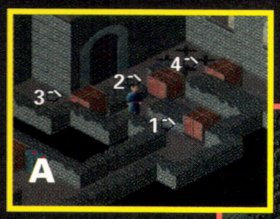
ledge around until you find the clover box, then jump over to the central platform and search the mushrooms. Jump across again, and get back on the grate.

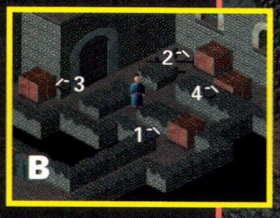
Once you return to the surface, switch to Athletic mode. Run south along the road, dodging the guard's bullets (serpentine!). Note that the guard surrounded by sandbags will give you three clovers when killed. At the next screen, stop near the suited Quetch reading the sign. Wait for the motion-detecting robot to pass, then continue running south along the road until you reach your house.

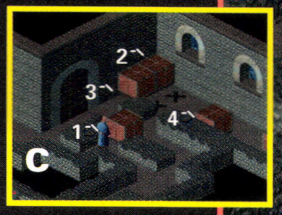


After your girlfriend leads you into the house, run to the back of the house and switch to Discreet. Move between the chair and the fireplace, then hit the action key. Wait for the clones to leave, then walk into the southern room with the drawing table. Search the bureau to find your magic ball and tunic. Search the cabinets to restore your health, then walk into the fireplace to leave the house.

Use the magic ball to attack the Rabibunny clone outside of the house, then attack the Grobo clone near your front door. Run north, then talk to the Rabibunny architect. Continue along the road north, stopping to allow the motion-detecting robot to pass. Continue north to the next screen, then enter the pharmacy door near the center of the plaza. Talk to the pharmacist, then attack the Grobo clone when it enters the shop.



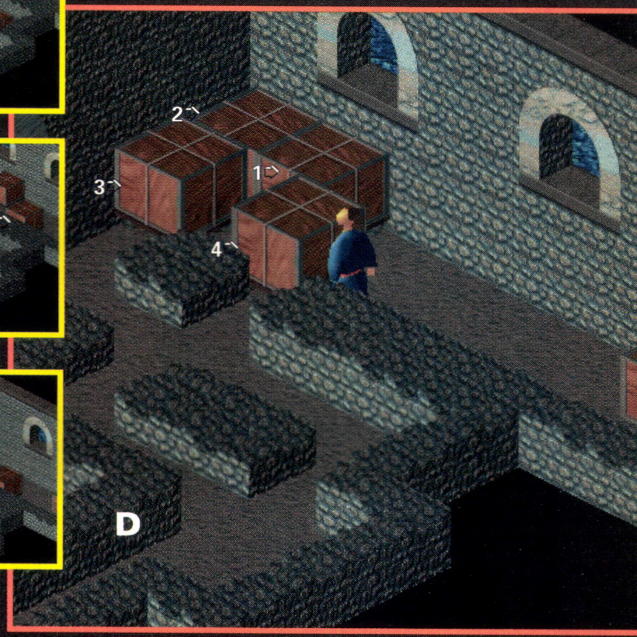


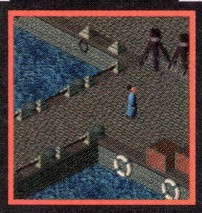


Attack the pharmacist if you like, then take the flask of cherry syrup on the north shelf.

Leave the shop, and walk south again. At the guard station, follow the road west. Attack the Grobo clone guarding the gate to get a key. Open the gate, then walk north and talk to the Grobo sitting near the door. Enter the warehouse and begin the crate puzzle.

Move Crate 1 so that you have room to move down the passage it is blocking (be sure to never move a crate into a corner). Move Crate 3 back to the west, then move Crate 4 a few steps to the east. Move Crate 2 north to the back wall, then push it west to X2. Push Crate 3 east, then push it north to X3. Position Crate 1 in the passageway it was originally blocking, then push it west. Push it to the north wall, then position in X1. Finally, push





Crate 4 to X4.

Leave the warehouse and talk to the Grobo to get the ferry ticket. Talk to the captain and board the ferry to Principal Island.

Part II: Principal Island

Walk north along the dock, then attack the Grobo clone and the guard in the northeast area. Walk to the guard station and attack the Rabibunny clone. Walk north, then follow the road west past the fortress. Talk to anyone in the city center to find out that you must "clobber a clone" so they will trust you. Find the wandering Rabibunny clone and attack him.

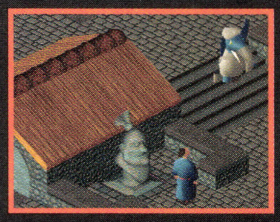
Enter the door next to the east entrance and talk to the female Rabibunny to find out about her friend Beatrice. Then talk to the loitering Rabibunny in the southeast corner. Follow the first Rabibunny and then the second until you enter a house. Use the Action key near the sink to open a secret passage. Enter the passage and then talk to the Grobo locksmith.

Follow the Grobo out of the shop, then use the key he drops to walk through the gate. Walk west to the store, avoiding the blue and white Grobo. Enter the store and buy fuel. Leave the store and enter the tavern. Talk to everyone inside, then exit and talk to the female Rabibunny. Walk around and stand near the statue of Funfrock. Wait until the woman distracts the guard, then go up the stairs. Walk around to the north staircase to avoid the green Grobo, go up the stairs and use the grate at the top.

Talk to the astronomer, then stand near the chest until he gives you some Kashes. Leave through the archway on the bottom level, then discreetly walk off the ledge near the female Rabbibunny who helped you. Walk back through the gate, then go to the southeast corner of the area and follow the road south.

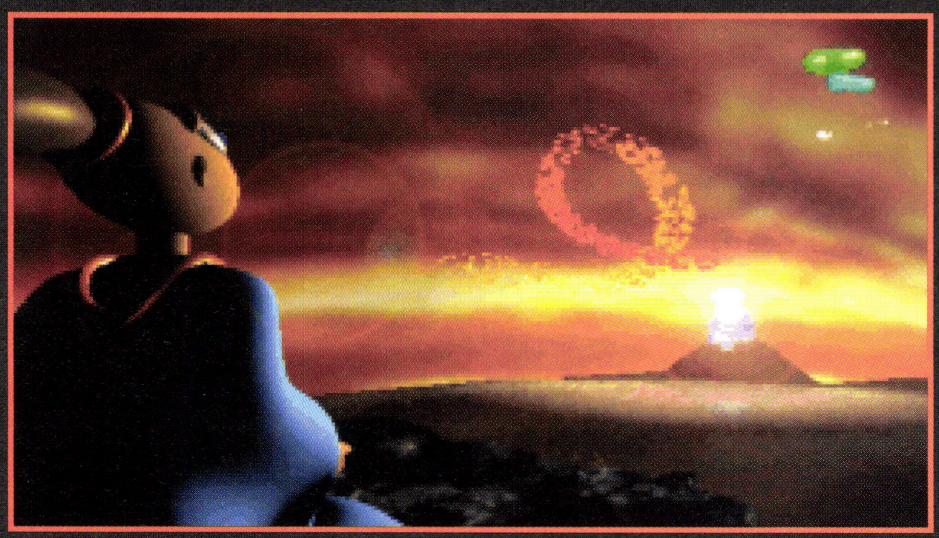
Enter the house and talk to Beatrice to find out about the clover box on the island. Follow the road west, then steal the vehicle from the preoccupied guard. Choose Water Tower as your destination. Run up the hill to the tower, then use the action key while standing on the panel. Drop down into the water tower, then search the mushrooms to find some clovers. Walk near the water (but don't fall in: Quetches can't swim) and use the cherry syrup. Now is a very good time to stock up on some cash, so keep reentering the tower and searching the mushrooms until you have a healthy cache of Kashes (between 100 and 200). Return to the vehicle and choose Peg-Leg Street as your next destination.

Either attack the guard or avoid him, but be careful either way, because he's a bit tougher than most. Return to the city center by following the road east and then north. Exit east to the fortress, then follow the road to the east side and then around to the north. Talk to the Rabibunny in the barred window, which may be tough because it is heavily guarded. If you can't do it, come back when you are stronger.



Continue north, then climb the stairs to the Library. Inside the library, talk to the reading Grobo and the wandering Sphero. Find the Rabibunny near the water fountain and talk to him. Now tell him that you polluted the water supply, and he will then take you to a legendary book. Carefully read the book, then return to the city center and then head north.

Find the sandbags in the southern area of the screen, then jump over them once the green Rabibunny clone has passed. Run to the northeast corner of the area and find the buggy, which you should take to Port-Belooga. Talk to the fisherman on the dock, and give him the ten Kashes for a ride to the White Leaf Desert.



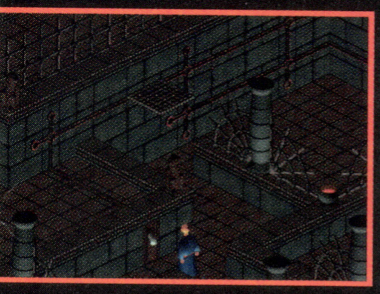
Part III: White Leaf Desert

Your goal here is to jump from stepping stone to stepping stone, all the while avoiding the bullets from the gun turret on the beach. There's no recommended method, just make sure you use the "copy saved game" function frequently. Once you make it past here, run along the east border until you come to a

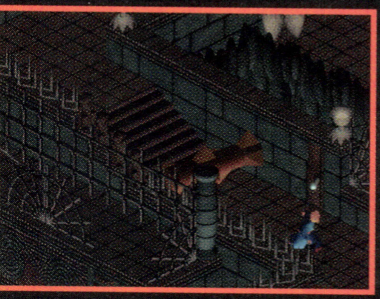
Strategy G

fence. Don't worry about the western section of the desert: There's nothing noteworthy out there, but lots of soldiers.

Attack the guard in front of the gate and get the key. Open the gate and go east into the central desert. Find the Rabibunny sitting in the center and speak to him. Jump down the shaft into the Temple of Bu.



While in the temple, make sure to search all vases, as many contain large denominations of Kashes. Immediately upon entry into the temple, run to the eastern edge of the area. Stand about one or two squares from the southern wall and jump to the first platform. Jump from platform to platform until you reach the other side. Jump over the spikes and then run east to the staircase.



Follow that path around to the north then southeast until you come upon two levers, separated by a wall. Flip the second lever, which will be on your left, so that the platform on the east wall travels to the south.

Continue along the path until you come to an area with a trap on the ground. Avoid the projectiles, and walk around to the lever on the western side of the room. Flip the lever, then change to Athletic mode. Walk backwards toward the base of the stairs until you see the spiked log, then immediately run east and around the corner where the vases are. When the log passes, run up the stairs and flip the lever at the top.

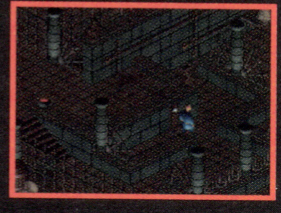
Walk down the steps, then head through the northern door. Avoid the vibrating blades (they do a substantial amount of damage), and make a U-turn around the center wall (note that the vases in the southeast corner contain three lucky clovers). Run up the steps on the west wall to the altar. Push the statue along the pathway to the east until you come to the end. Push the statue off the edge, then continue pushing it until it is sitting on the platform that you moved earlier.

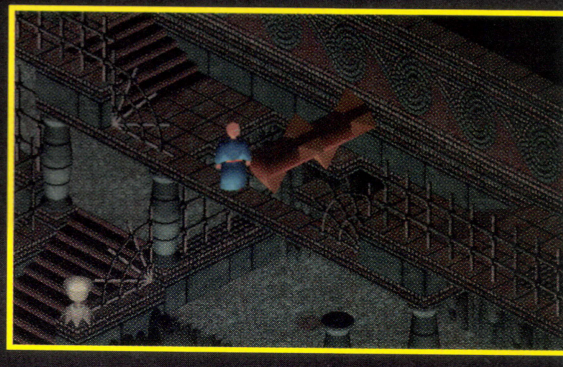
Go down and move the lever again. Walk up the steps and jump onto the eastern ledge, then jump to the ledge immediately below. Walk to the northern edge, then jump to the ledge you are facing. Walk to the northern lever and move it so that the platform has moved to the other side. Walk to the statue, and push it to the platform above the sleeping skeletons, who will now begin to awake. Jump onto the ledge above the skeletons and find an area to snipe them from above. It is easiest to snipe in Discreet mode, and the small overhangs over each stone bench make the best locations. After taking care of the skeletons, move the lever between the benches. Once the statue is safely across, push it onto the altar and enter the southern room.

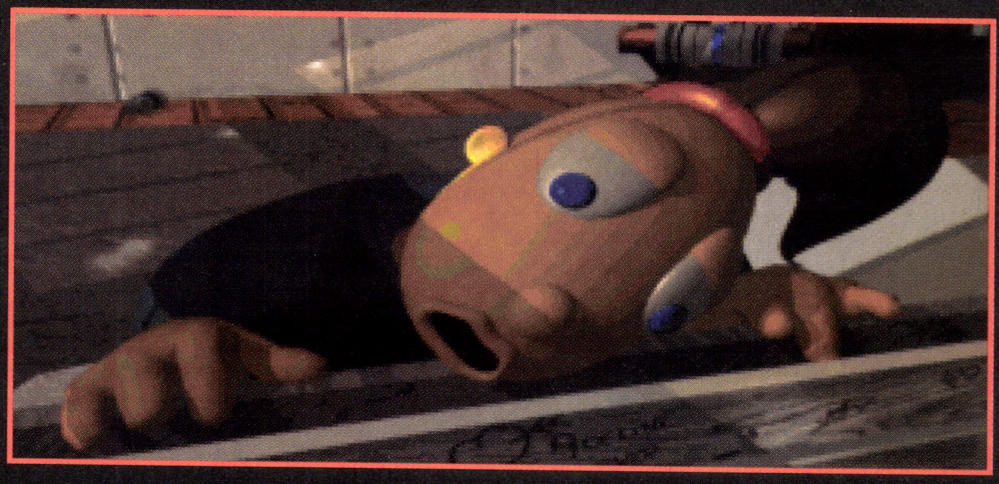
Once you are in the second room, run along the southernmost part of the corridor. When you reach the hole in the floor, quickly jump to the small area between the two metal ornaments. Wait for the spiked log to roll past, then jump to the other side of the hole. Walk up the stairs and move the lever at the top. Walk to the doorway in the northeast corner, avoiding the darker squares, which will trigger the fire-shooting statues.

In the next room, walk around to the north, avoiding the vibrating blades. Run up the stairs, then run through the doorway at the north part of the room (ignore the lever to the southwest). Climb the stairs that you see when you enter the room. Search the mushroom to your right for some quick change, then walk along the ledge until you are facing the high lever. Throw the magic ball at the lever until you hit it (Discreet mode works best), then jump on the platform. Hit the lever again, then jump to the raised area to the north when the platform stops.

Walk along the ledge to the lever on the northern wall, then hit it with the magic ball. Get on the platform, and hit the lever again. Get on the ledge, then follow it until you reach the southern edge. Jump to the next ledge, then continue around north until you are next to the staircase. Take a few steps around the corner, then quickly move back when the boulder begins rolling toward you. Allow the boulder to pass







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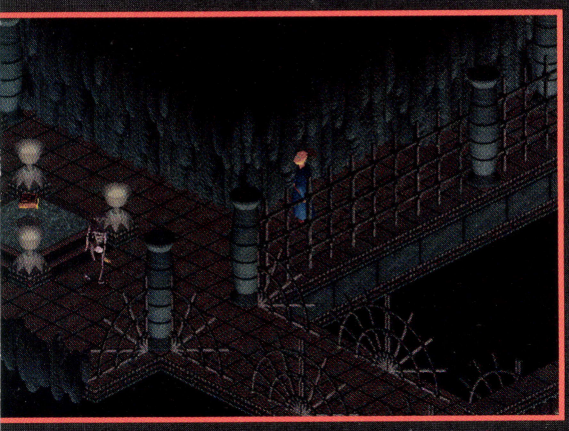


by, then run east and move the lever.

Go down the steps, then drop down next to the ladder. There is a magic vial in the alcove, but be careful of the hidden skeleton. Walk to the three levers. Flip the middle lever once, then the right lever once. Jump up the stairlike platforms and walk to the altar with the statue. Push the statue off the ledge and then onto the

empty altar in the lever room to open the south door. Walk south until you see the walking skeletons. Attack the skeletons from a safe position, and then retrieve the Book of Bu. Walk east, defeat the crawling skeleton, then step into the light to leave the temple.

After talking to the Rabibunny in the desert, walk west, then run back to the shore and carefully make your way across the stones to the waiting fisherman. Return to Principal Island, and talk to the green Sphero near the dock who will offer to sell you his boat for 200 Kashes.

If you find yourself a bit Kash-poor, you can return to the water tower and use the method described earlier.

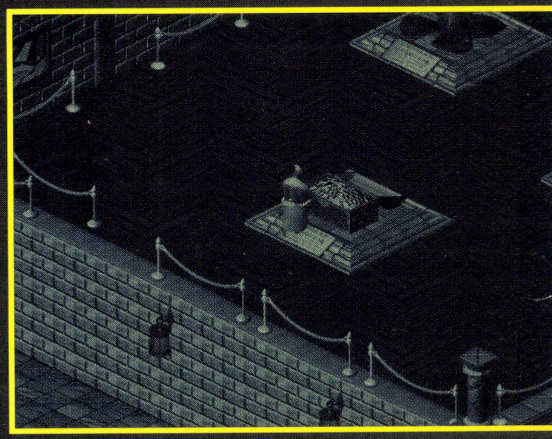
Also, go talk to the prisoner in the fortress if you were unable to do so earlier (see Part II). Buy the boat, then return to Citadel Island. Jump along the ledges on the southern border until you find the cave. Enter the cave and read the runes. Now return to your catamaran and choose Proxima Island as your destination.

Part IV: Proxima Island

Upon arrival at Proxima Island, walk through the gate to the north, then enter the far house. Talk to the Grobo to receive a keypad. Walk back through the gate, then walk to the west. Enter the house and talk to the Grobo. Return to the main city area and find the suited Quetch. Talk to him and buy a hair dryer. If he doesn't offer, you'll have to return to Principal Island and find the salesman there. Return to the house and give the hair dryer to the Grobo to receive the proto-pack.

Walk down the stairs to the east and approach the padlocked door. When the Grobo appears, defeat him to receive a key. Unlock the door and talk to the Rabibunny inside. If you've spoken with the Rabibunny prisoner on Principal Island, he'll give you a red pass card. Leave the house, then walk east to the Maritime Museum. Use the red card on the security door, then enter the museum. Walk up the stairs, then use the grate at the top. Walk through the sewer, then use the first grating you come across. You should emerge near a jail cell. Walk past the jail until you come across a Grobo near a red switch. Pull the switch (use the action key), then run to the panel you entered from.

Exit through the panel, and run back to the museum grate. Ride the grate up and use the proto-pack once you arrive at the top. Fly through the door to the east, and be careful not to touch the floor. Fly toward the pirate flag on the wall. Land on the raised area near the flag. Take the flag, then fly east toward the stairs. Fly up the stairs, then west across the upper



level, carefully avoiding the motion detectors. When you reach the treasure chest, land on the raised area and get the Ancestral Key.

Look for the area that is not roped off to the south, then fly over it. Land on the grate, and take it down. Run all the way to the last grate and take it up. Once you reemerge at street level, return to your boat and sail back to Citadel Island.

Next month: Part II, final preparations and the assault on Funfrock.

Strategy Guide, Part 1

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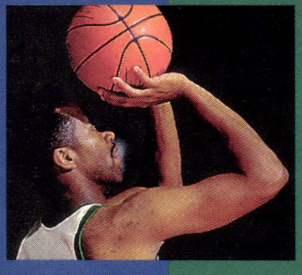

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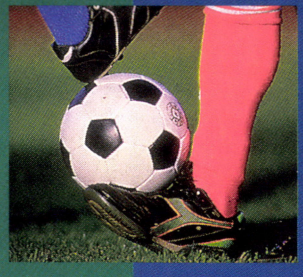

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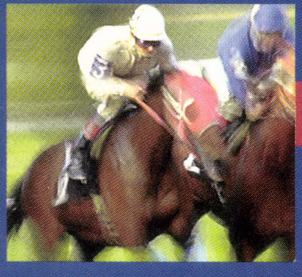

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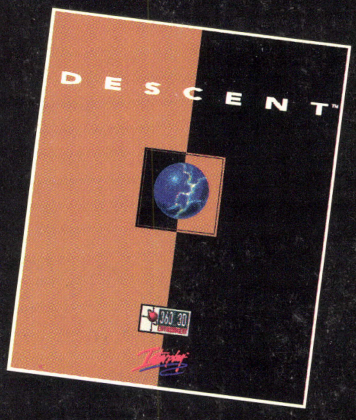

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